DOCUMENT RESUME

ED 143 021 CS 203 568

AUTHOR Laque, Carol Feiser; Sherwood, Phyllis A.
TITLE A Laboratory Approach to Writing.
INSTITUTION National Council of Teachers of English, Urbana, Ill.
PUB DATE 77
NOTE 137p.
AVAILABLE FROM National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illincis 61801 (Stock No. 25573, $4.50 non-member, $3.95 member)

EDRS PRICE MF-$0.83 HC-$7.35 Plus Postage.
DESCRIPTORS Community Colleges; Composition (Literary); *Composition Skills (Literary); *Discussion (Teaching Technique); *English Instruction; Evaluation Methods; Higher Education; *Individualized Instruction; *Inductive Methods; Inservice Teacher Education; Interviews; Secondary Education; Small Group Instruction; *Teaching Techniques

ABSTRACT

This book describes an approach to teaching writing as an ongoing learning process shared by teacher and students. The method, which features multiple options for both teacher and students, is suited to a developmental, individualized approach. The emphasis is on inductive, dialectical methods in which teacher and students question, probe, debate, evaluate, and refine each idea expressed in writing until it becomes as coherent, organized, logical, and developed as the students are able to make it. The book first outlines a course of study in which teachers can explore new modes of teaching writing. Specific classroom methods and strategies are then discussed, with special attention given to the small-group method and the interview method for teaching writing; examples of teaching exercises, games, and techniques are provided. The final sections of the book discuss evaluation procedures for the teacher and for the students and demonstrate, through examples and discussions of student writing, how the writing process works. The program is directed to community college teachers, but the authors note that much of what is discussed can be used or adapted at the secondary and university levels. (GW)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

A Laboratory Approach to Writing

Carol Feiser Laque
University of Cincinnati

Phyllis A. Sherwood
University of Cincinnati

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

National Council of Teachers of English

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND THE ERIC SYSTEM CONTRACTORS."

National Council of Teachers of English
1111 Kenyon Road, Urbana, Illinois 61801

To Glenn and John

Grateful acknowledgment is made for permission to reprint the following material. "The Fascination of What's Difficult" from *The Collected Poems* by William Butler Yeats, copyright 1912 by Macmillan Publishing Co., Inc., renewed 1940 by Bertha Georgie Yeats; reprinted with permission of Macmillan Publishing Co., Inc., and with permission of M. B. Yeats, Miss Anne Yeats, and the Macmillan Co. of London and Basingstoke. Three tables from "Paragraph Development in the Modern Age of Rhetoric," which appeared in *English Journal;* reprinted by permission of the authors, Richard A. Meade and W. Geiger Ellis.

NCTE Editorial Board: Charles R. Cooper, Evelyn Copeland, Bernice E. Cullinan, Donald C. Stewart, Frank Zidonis, Robert F. Hogan, *ex officio*, Paul O'Dea, *ex officio*.

Staff Editor: William Ellet
Book Design: Tom Kovacs

NCTE Stock Number 25573

Copyright © 1977 by the National Council of Teachers of English. All rights reserved. Printed in the United States of America.

Library of Congress Cataloging in Publication Data

Laque, Carol Feiser.
A laboratory approach to writing.

Bibliography: p.
Includes index.
1. English language—Rhetoric—Study and teaching.
2. Individualized instruction. I. Sherwood,
Phyllis A., joint author. II. Title.
PE1404.L3 808'.007 77-12616
ISBN 0-8141-2557-3

Contents

Acknowledgments vii

Introduction 1

1. Philosophy: Experiments in Process for Teachers 9
2. From Theory to Method: Diagnosis and Evaluation 25
3. Into Practice: Classroom and Laboratory Methods 47
4. As Learners Evaluate: The Process of Evaluation 69
5. As Learners Write: How the Process Works 97

Notes 115

Bibliography 119

Index 131

Acknowledgments

We wish to thank the University of Cincinnati for its support in awarding us a grant from the Renton K. Brodie Fund. This institutional support is gratefully acknowledged.

In addition, we are grateful for the support, cooperation, and advice of many of our colleagues at the university. In particular, we thank Joseph J. Comprone, Tanya Ludutsky, Jerry L. Miller, Ernest G. Muntz, Sylvia Tucker, Daniel D. Wheeler, and the entire staff of the Raymond Walters General and Technical College Library, all of whom aided us in our research and experiments.

Finally, our deepest appreciation goes to our freshman English students; we learned together. We thank them for their permission to let us use their comments and samples of their writing.

Introduction: A Process Approach to Composition

No longer is there any swift or easy way for an English graduate to enter the teaching profession. However accomplished in traditional areas of English studies, candidates are finding that their job searches often end with letters like the following.

> Dear Applicant:
>
> I have received your letter of application in response to our ad for the position of Assistant Professor in our English Department. Yours was one of 400 applications.
>
> The fact that you did your undergraduate work at one of the best schools in the country, graduated summa cum laude, and were a Rhodes scholar is very impressive. Your knowledge of minor sixteenth-century poets seems outstanding. However, we were looking for a person whose background would prepare him or her to teach freshman composition in a two-year college with open admissions.
>
> I will keep your resume on file in case we have an opening in the future. Thank you for applying.
>
> Sincerely,
>
> Head of the English Department

Although this letter is hypothetical, it typifies the frustrations English teachers face today. Competition for jobs has become increasingly stiff. When there is an opening, search committees are selective, choosing the candidate who has the best skills for meeting the needs of present college students. In English departments, teachers who once could opt for upper-level literature courses or honors courses now take their turn at the freshman level. Moreover, even experienced faculty members often feel that their training has not prepared them to teach composition. Thus, teachers need to be trained or retrained to teach writing if they want to get or maintain jobs and meet the needs of students.

Students in the two-year community college run the gamut in goals, needs, and backgrounds. Some students are in two-year technical programs, while others are beginning a four-year liberal

arts program. The college population may include urban, suburban, and rural students, ranging in age from fifteen to seventy-five and representing every socioeconomic group. For most students, freshman composition will be their last formal course in writing; for many, it will also be their first because open admissions colleges take students who have not had college preparatory courses.

Often students come into freshman English with a negative attitude because English has been difficult for them. From the student's point of view, it is an unnecessary evil. Despite this, they do admit that they are ill prepared and lack necessary reading and writing skills. In fact, poor reading and writing have become newsworthy items across the nation. However, the public schools are frequently not budgeted or staffed for developmental programs in these areas, so students will continue to come to college with weaknesses in reading and writing and with their distrust of the subject. Nevertheless, as English teachers we are in the business of teaching everyone how to write; although, ironically, few graduate English programs include courses that emphasize the teaching of writing, and none recognize the teaching of writing as a specialized field by offering training in rhetoric as a significant part of masters or doctoral work. Thus, English teachers are often not trained at all in the area which may be their career: teaching writing.

As teachers of composition we have designed a program that focuses upon teacher learning, as well as on student learning, and that recognizes the learning process as shared and ongoing. We have directed it toward the teacher in a two-year community college, but much of what is discussed can be used or adapted by university or high school teachers of composition.

In designing our approach, we worked from the following assumption: composition training ought to offer a range of options for both teachers and students in any one class or laboratory situation, because the needs, strengths, and abilities of every individual differ. Institutions are increasingly adopting open-door admissions policies, so that no group of students is homogeneous in terms of ability. Teachers can provide more help for these students by individualizing in the classroom and by sharing ideas and methods of teaching composition with other teachers. At present, few college composition teachers are provided with ways of using each other as resources in team-learning situations. Each teacher is responsible for his or her classes, and the English

department sets up only general guidelines for what should be taught. It is up to the teacher to decide *how* to teach. Our English department meetings, for example, are held to discuss departmental business, not to share ideas about teaching. Although the members of our department occasionally have a workshop, we do not have a built-in system for discussions among teachers about approaches or methods of teaching or about the success or failure of experiments. Actually, few teachers in the field acknowledge that skill in writing and in the teaching of writing and the degree of structure are continual experiments with as many skill and theory variables as there are human beings. If both teacher and student have options for teaching and learning, the chances of success in teaching as well as learning should increase.

Because our method features multiple options, it is well suited to a developmental, individualized approach which acknowledges that communication must be redefined through experience and consistent experimentation. Our method is co-designed in two ways. First, we designed the laboratory approach together, sharing our ideas, experiments, and experiences. Then as we worked in our individual classes or with individual students, they too played a part in designing the process. In this book we establish a context for our method by delineating the influential research in the field, and we explain ways to apply principles of rhetoric in practice. Our purpose is to offer teachers methods and a theoretical base for experimenting with the teaching of writing in a laboratory classroom situation. We offer strategies, models, and exercises for teachers and students that are a means of discovering by doing. These cover the following stages of writing: prewriting, controlling a thesis, development through evidence and rhetorical strategy, editing, and evaluation. Our emphasis is on the process of writing, rather than on the finished product, because the process involves both the teacher and the student.

Our approach to teaching writing is informed by attention to the rhetorical tradition. Plato's Socrates practiced the art of dialectic by first carefully establishing the setting of conversations and then, through questioning, forcing his students to become aware of fallacies in their logic and leading them inductively toward the truth about any given topic. While the history of the relationship between rhetoric and dialectic is complex, many modern views of rhetoric as a method clearly incorporate ideas that are

features of the Socratic dialectic: one begins not with subject matters but with questions that are open to dispute, and one proceeds by examining opinion on these matters through questions and answers.

This method is an important aspect of our laboratory approach. Although composition teachers are usually limited in their ability to determine the setting of the situation, they can use the dialectical approach. From the inception of an idea to the finished work, students and the teacher question, probe, debate, evaluate, and refine the idea until it becomes as coherent, organized, logical, and developed as the students are able to make it.

Aristotle of course recognized and acknowledged that Plato had used inductive, dialectical arguments, but he predicted in *Metaphysics* that Plato was only at the starting point in science. In *Rhetoric* Aristotle discussed rhetoric in terms of formal discourse and proposed means for rhetorical arguments that later writers took up as a set of guidelines, or even rules, for persuasive language. The rhetoric teacher can use his approach to argument in the laboratory in an inductive way by raising questions which help students clarify their ideas and formulate arguments. The student should be able to inductively develop an argumentative strategy, a strategy that will be enhanced when the student discusses the topic with the audience to discover how best to convince them.

Thus, another concept derived from Aristotle—the triad of audience, voice, and argument—is still useful. Writers benefit from being aware of the nature of their audience, and they must choose an appropriate voice to fit their topic and audience. In other words, they must choose a suitable ethos or persona. Finally, they must find a way to organize and develop their argument or, in a broader sense, their topic.

While the rhetorical principles of Plato and Aristotle are still valuable, those who define rhetoric today recognize the lack of absolutes in the art. For example, Richard Young, Alton Becker, and Kenneth Pike in *Rhetoric: Discovery and Change* (New York: Harcourt Brace and World, 1970) talk in terms of controlling process:

> As a process, rhetoric clearly begins with a person's impulse to communicate, to share some experience with others —although this is a somewhat arbitrary starting point since he often has explored his experiences and formulated ordering principles before he feels a desire to communicate. At

> some stage in the process he must identify his audience and decide what strategy he can use to present his ideas. If he chooses to write rather than speak, he must at some stage begin to write and rewrite what he wants to say. However, the process is not strictly linear, with clearly defined stages; they often overlap—the writing stage, for example, frequently serves as an opportunity to explore and clarify the experience in his own mind. But in spite of this blurring and merging of stages, the writer does at various times shift his attention from his experience and his own resources to his audience and to the written work itself; these shifts of attention and activity constitute the rhetorical process for the writer. [P. 8]

Young, Becker, and Pike suggest that the writer's awareness of the relatedness of subject, author, and audience is a process in which the starting point is arbitrary and in which stages may overlap. Thus, argumentative strategy is only a part of the process and not necessarily the starting point.

Socrates himself was suspicious of writing because it lacked the dialectical interplay of interlocutors; he felt that probing questions were necessary in order to arrive at the truth. The following example shows how ideas drawn from Plato and Aristotle, tempered by the contemporary emphasis on process, can be employed in a laboratory situation.

A student came into the lab with general ideas about the lack of absolutes in Lewis Carroll's *Alice in Wonderland*. What interested her most about the work was that Carroll, who was the only author we had studied all year who did not mention God, was also the only author we studied who was trained for the ministry. She had no idea of what her thesis statement would be because she could not determine her relationship to what she realized were many possible subjects. She was asked if the total absence of absolutes might not be considered an absolute in itself. Furthermore, Carroll's motif of eat or be eaten and the death imagery suggest what may be an uncertain attitude toward threats which certainly seem final. As we discussed her attitudes toward the ideas, several voices or tones developed. She wondered "if Carroll meant to suggest that the Cheshire Cat and the Caterpillar are fragments of God?" She recognized that this idea could be the germ for a satire or an argumentative essay. We considered some ideas and moved deductively to find support for her ideas. In addition, she collected material which puzzled her, and we brainstormed possible hypotheses, inductively moving toward

some general truth that stated as specifically as possible a thesis for which she had support. The same movement from specifics to a hypothesis occurred as she played with the problems that arose when it was suggested that the absence of absolutes might be an absolute. That totally exasperated her, and as she got angrier, she made the connection that this must have been the way Alice felt.

From this discussion of Alice's anger, we moved to the ending where Alice's anger culminates, where she makes moral judgments, and where the author has her grow out of her dream-nightmare. Out of her anger came growth. These statements are a summary of the dialogue in which we built paradox in order to work with it.

After a lengthy discussion, we then talked about ways to begin her paper. She decided that either she had to find a subject which she could treat in essay form or she would concentrate on her voice of anger and frustration and experiment with forms and approaches to accommodate it. Her greatest interest finally was to move into her writing from the stance of frustration and anger which permeated her discussion. Her final paper centered on the problems the writer encounters in seeing the Cheshire Cat and the Caterpillar as fragments of God; she catalogued and criticized approaches to the subject in a professorial and ironic tone. Her work illustrated not only the rhetoric of process and discovery, but also documented her fascination with the difficult, in this case, the possibility that a total lack of resolution was itself a resolution.

In the preceding example the teacher and the student were sharing in the process of writing through an inductive, dialectical approach, although the teacher was operating with a clear understanding of Aristotle's approach to presenting an argument. Process, by our definition, is thinking, questioning, and doing, doing, questioning, and thinking, and thinking in what may seem to be a never-ending cycle. This process of writing as it applies to both the teacher and the student is central to our approach.

Our book is organized in the following way. A course for retraining teachers is outlined in chapter one. We have designed the course from the steps we took as we retrained ourselves to teach writing. The course can be "taken" by two or more students (i.e., English teachers), with or without an instructor. The three-quarter course includes doing bibliographical work to familiarize the teacher with theories and methods, an essential prerequisite for the rest of the course; the practice of methods,

including ways to design units and experiment with new strategies; and ways of evaluating writing during the process as well as grading finished papers. In chapter two additional methods and strategies which can be used in the classroom laboratory are discussed, especially small groups and individualizing through personal interviews. Along with these two primary methods, we provide examples in chapters two and three of numerous teaching exercises, games, and techniques. Chapter four discusses teacher and student evaluation of student writing, the course, and any part of the writing process. Chapter five demonstrates, through examples and discussions of student writing, how the writing process works. When students have mastered the process, they should be able to apply the techniques they have learned in any writing situation, because thinking is an integral part of the process.

For students to learn the basic skills, however, the teacher must provide a humanistic atmosphere, the second goal of the freshman composition teacher. Although the two goals may at first appear dichotomous, they are not. A humanistic approach implies a concern for values and human worth. Before they can learn the skills in a meaningful way, students must feel that they have something worth saying and something that someone else will want to read. During the writing process, students must also clarify their own values and attitudes. These needs have been incorporated into our approach.

Because our approach is individualized, it can be used in a writing laboratory or in a traditional classroom. Thus, when we use the term *laboratory*, we are also talking about the classroom. Two other terms that we use are *mimetic* and *inductive*. We do not use these terms in a strictly technical sense. By *mimetic* we mean providing students with an explicit model—a topic, an outline, or an essay—which they can imitate. By *inductive* we mean allowing students to experiment with language in a variety of contexts to discover their own form. Students may think of a topic inductively, find ways to limit it, and discover on their own the best way to express it. Knowledgeable teachers, on the other hand, have at their fingertips a variety of methods which they can apply inductively, that is, as a part of the writing process. We feel that the inductive method promotes more creative thinking on the part of the teacher and student, but one should be aware that once any method is used, it can easily harden into

a model or procedure that students feel they must follow.

We have tried not to be mechanical in this book. Although we have divided the process of writing into various steps, we did it only with great difficulty; in a process approach to writing the various elements of the process are so interrelated that examples or techniques which we give in one section could easily be applied to another. Although we have many planned units or strategies, we use these units inductively as the need arises. If they are plotted on a prearranged syllabus, they become mechanical. When the need for a unit occurs, the teacher or the student may design it. The process itself has to become an integral part of the teacher's method of teaching and learning and the student's way of writing.

1 Philosophy: Experiments in Process for Teachers

> We learn writing, often, as systems; yet writing is not systems; it is a process which produces systems. We dare not let systems obscure the process. A system can only repeat itself; it is a response to the past, not the present. To write is to make knowledge produce knowledge.[1]

The process of writing is a recurring theme in modern discussions of rhetoric, and the systems which Rubinstein talks about are being analyzed and reevaluated in light of the needs of students today. Since the early 1970s, professional journals, dissertations, and texts for freshman composition have reflected a growing awareness of the necessity for alternatives for teaching writing in the classroom. LaVerne González has discussed a model for designing a composition course in which the content is primarily student-created materials.[2] She asserts a need for psychological preparation in the writing process, including journal keeping, peer criticism, revision and editing, and publication. Another approach, designed by Carl Perrin, emphasizes discovery, structure, the writer's voice, and revision.[3] Central to his study are the assumptions that to write effectively the student must have a significant idea, that the idea must exist in some specific form, and that the voice of the writer must come through in the writing. After giving students a series of assignments, he discovered that students using this method were successful in writing papers that demonstrated original thought. Finally, a study made by Bob Wayne Ford indicates that students who edit and grade each other's themes make significant gains in both their grammar-usage ability and their theme-composition change scores in comparison with control groups.[4]

Single-Method Models

The above studies only begin to reflect the growing number of alternatives open to the writing teacher; however, many of the

models available, including those in textbooks, are single-method models. For example, Carter Marshall Cramer recommends that the teacher and student examine Wayne Booth's assumed voice, available arguments, and audience, with emphasis on defining the last, because Cramer feels that it is the audience that determines both the voice and the arguments which the writer uses.[5] Given the number of clearly delineated, single-method models available, teachers of composition have enough data to begin a new experiment every few years for the remainder of their careers, even if they are just beginning.

The prospective English teacher, however, should be able to take a composition training course or specialize in various theories of rhetoric as they apply to teaching writing. Most colleges and universities are beginning to see the need to train prospective English teachers in the field of composition. For example, Marie Jean Lederman has advocated using English majors as tutors or in team-teaching ventures in remedial English courses.[6] Joseph Comprone has initiated a seminar for English teaching assistants at the University of Cincinnati, as have many other composition course directors at universities and colleges throughout the country. Gains are being made; nevertheless, a full-fledged course which prepares all English majors to teach writing is still a rarity.

Because alternatives in training rhetoric teachers have been so limited, traditional methods of teaching composition have relied heavily on a mimetic approach. Such methods usually include formal lessons in grammar and punctuation rules, as well as a textbook which gives explicit directions and examples for writing various kinds of papers, e.g., descriptive, comparison-contrast, character analysis. The result of single-model instruction is that the students may learn to mimic a model paragraph, which may or may not help them with future writing assignments, and they learn numerous rules, which, again, may not transfer to their own writing. For example, just in the area of grammar, Braddock, Lloyd-Jones, and Schoer suggested in 1963 that "in view of the wide-spread agreement of research studies based upon many types of students and teachers, the conclusion can be stated in strong and unqualified terms: the teaching of formal grammar has a negligible or, because it usually displaces some instruction and practice in actual composition, even a harmful effect on the improvement of writing."[7] Other studies seems to indicate that full correction of themes is no more effective than partial correction,

and marginal correction is no more effective than terminal correction in improving writing performance.[8] If the study of rules of grammar before writing and corrections afterward are of questionable value, it would seem that an understanding of the process of writing might provide the necessary alternative.

We have developed an inductive, eclectic, team-designed (i.e., teacher-teacher, teacher-student, and/or student groups) approach to the teaching of composition which does focus on the process. Initiating and carrying out the process are not easy tasks; but the teacher who is knowledgeable in rhetorical theories, who is willing to experiment and play with the theories, and who is fascinated with learning can accept the challenge of the difficult. We feel that teachers with such knowledge and interests are better able to meet the diverse needs of students, but they need training in order to understand how the writing process works and how to experiment with teaching the process. A teacher who uses a Socratic, inductive, and individualized approach allows each student to internalize the writing process, to be creative, and to receive attention from the teacher and other students. Although our students wrote essays most of the time—the form composition teachers traditionally teach—they also were able to experiment with poems, dialogues, plays, newspaper articles, or other forms when they felt them to be appropriate to their topic. Furthermore, in the laboratory design, if a mimetic method still seems appropriate for a student, it is one of the options for either the student or teacher.

As we developed our design, we integrated theories with practice. Because we were retraining ourselves as composition teachers while also teaching, in our weekly seminar with each other we discussed rhetoric from the theoretical standpoint—brainstorming exercises to illustrate teaching styles—and developed units which we tested in the classroom. For example, teaching students about style developed into an effective series of analogies for coping with sentence structure. We began by discussing styles that we could generate if we were to rewrite the story of Creation from the Old Testament. During the subsequent week, we experimented in class with students. Our original objective was to generate with students a group of specific details which students could then utilize to build styles into form. As the students analyzed the characters of the serpent, Adam, Eve, and God, the Creation evolved into a serious one-act play, a nightclub mono-

logue, and an essay on the benefits of lying low. We discovered that beginning with style and objectives for specific details led to form.

This exercise became useful later in teaching sentence structure. Students who were unable to see sentence fragments frequently were able to hear them. Therefore, we asked a group of students who couldn't see fragments to read their papers aloud. One student who benefitted from this approach went through the following steps. One of us began by teaching him sentence structure through grammar, which at this point he was ready to learn because he knew he had a problem. As he learned different patterns, he vocalized them. During this period, his papers were being criticized by a student group that decided his papers sounded like brief news reports. They suggested this form to him, and in the process of writing headlines, a TV report, and articles for a newspaper, he *heard* the difference between fragments and complete sentences and began to see them as well. In discussing his learning approach with the teacher, he realized that his insight into sentence structure was the outcome of work in style, voice, and form—all of which he grasped through the verbal "aha" of sentence patterns. By orally reciting his written work and by studying sentence patterns, he clarified multiple problems in his writing.

Rubinstein sees systems as a hindrance to knowledge; but through an inductive use of systems, students are able to enhance their own knowledge as they go through the process of writing. The previous example as well as the experience of the student mentioned in the Introduction are illustrations. The *Alice in Wonderland* student was able to let knowledge—"the absence of absolutes might be considered an absolute"—produce knowledge—"a total lack of resolution is itself a resolution."

Yeats, in "The Fascination of What's Difficult," also curses the systems Rubinstein mentions when he discusses his fascination with the difficulties of writing:

> The fascination of what's difficult

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

I'll find the stable and pull out the bolt."

In this poem Yeats is questioning whether or not his muse and his art can function in the marketplace. For the composition teacher, part of the fascination, experimentation, and play with theories involves questioning how the muse and the art of teaching can function in the classroom marketplace. As Yeats considers the price of his fascination with difficult tasks—the exhaustion and the dislocation of creating—the reader may almost be seduced into believing that he intends to open the stable and free the colt. In doing this, however, the poet would relinquish his struggle, his art, and, in fact, his muse.

Teachers of rhetoric often face a similar test. The teaching of writing to freshman college students is often viewed as the most difficult and least rewarding job in the profession. For the teacher who hopes to design a creative program in composition, one which enables the teacher to experiment so that the students are able to develop their creativity as well as their skills, the realization comes all too quickly that neither the teacher nor the students are prepared to begin the work. The preparation for beginning often requires a readiness to experiment and take risks, since "all thinking involves a risk. Certainty cannot be guaranteed in advance. The invasion of the unknown is the nature of an adventure; we cannot be sure in advance."[10] The risks for the teacher sometimes are great: when we told the students in our classes that they had unlimited chances to rewrite a paper until it was acceptable, we discovered that some students were so preconditioned to writing a paper, giving it to the teacher, getting it back with red marks and a grade on it, and throwing it away that they couldn't cope with this method. A few of them withdrew from class. This was a risk we had to take. The majority stayed and realized the benefits in their learning, thinking, and writing. This was a risk they had to take.

Conditioned by years of failure, lack of exposure to any writing skills, and an attitude of fear, students are only too willing to inform the teacher immediately, "We are knaves and colts." The difficulty with the marketplace for Yeats, the student, and the

composition teacher is the recognition that "plays . . . have to be set up in fifty ways."

Composition teachers, who themselves know how to write and know the rules for formal argumentation, may or may not have ever considered the process of writing. Even writing teachers who have studied process may have no idea of alternatives in developing process-oriented methods for students. Finally, teachers sometimes adopt texts as their "method" of teaching writing—perhaps a workbook for remedial classes and *The Holt Guide to English* by William F. Irmscher for freshman English.[11] However, Irmscher's traditional approach may not be adequate because the seasons differ in the classroom from day to day, student to student, class to class.

Our three-quarter course of study is designed as a seminar, and the course places the major emphasis upon the seminar members to plan, experiment, evaluate, and train with their peer group, so that, once in the classroom, they can adapt to the changing "seasons." Moreover, the structure of the seminar after the first quarter depends upon the needs, desires, and self-initiated direction of members of the seminar. Answers to the problems of grading, peer evaluation, planning, student-teacher evaluation, and methods are not prepackaged in this course; these problems are solved by the experimentation of the seminar members. In this experiment in self-directed learning, the prospective teacher has the options to experience and invent both teaching and learning strategies. The course also offers the option of brainstorming. Peer cooperation and an analysis of teaching style are integral parts of the program; by participating in the seminar a potential teacher can gain a growing awareness of learning styles.

A Seminar for Teachers of Composition

First Quarter: A Bibliographical Background

Central to our philosophy is the idea that composition teachers should have a broad background in the current theories and methods of teaching composition. Prospective teachers in the course can begin by reviewing appropriate professional journals and periodicals every month, sharing and evaluating innovations. At the same time, each participant should select for study and an-

notation at least six of the recommended texts listed in the Bibliography, which contains a wide variety of approaches to teaching writing as well as other related readings. Potential teachers are encouraged to study diversified texts and to practice diversified approaches. During the first quarter of the seminar, they will report on their selections, evaluating theories and the merits of the texts as teacher or classroom resources. The responsibility of evaluating the texts and of discovering divergent theories will yield a choice of techniques with which prospective teachers can experiment and practice with intelligence.

As we surveyed and studied over 200 books and articles on rhetoric and linguistics offering both innovative and classical methods, we found that we had numerous new ways to experiment in the laboratory. Although we had been teaching freshman composition for a number of years before we began our study, we redefined our seminar and classroom role, focusing upon ourselves as learners and experimenters. As our research progressed, we discovered that we shared the same basic philosophy, but we applied it differently in the classroom. One of us relied more on group discussions; the other used an interview method which eliminates marking student papers (both methods are explained in detail in chapter two). Our bibliographical study provided us with new learning and teaching strategies. In our classes learning strategies frequently differed for the teacher and the student; during the seminar, prospective teachers have the opportunity to discuss the differences and to work out ways to coordinate designs.

Finally, the class as a whole should prepare an annotated, judgmental bibliography of the books they have evaluated. During the second and third quarters of the seminar, potential teachers can utilize these sources, and add to them, as they develop their own styles and methods of teaching, which are the focal point for the rest of the seminar. The bibliography will also provide them with a meaningful reference when they begin to teach.

Prospective teachers have options in discussing what criteria for evaluating the books and periodicals are implicit in their choices. The criteria may include books useful as texts for students, resources for teachers, selections which deal primarily with theory or practical applications of theory, ideas for individualizing or using groups, and so forth. Also, each group may wish to devote discussion to group process and learning styles, clarifying

what approaches worked well for members of the group. As each group works out problems, it should analyze how the group functioned and how this knowledge of function or process can be utilized in the classroom. The bibliography probably ought to be as eclectic, general, and ongoing as possible. Since each teacher is experimenting with teaching rhetoric, the bibliography will be most useful if the annotations include theory, in addition to examples or sample strategies. As teachers compile the bibliography, they can begin to form their own philosophies. As they become aware of options, they can begin to find ways of coping with divergent ideas. The result of such efforts is that we come "to act according to fixed principles and not at random."[12]

Second Quarter: Cooperative Study

In the second quarter, seminar members can begin to test out options drawn from theories they have studied in their bibliographical work. Groups may determine the structure of the class. By evaluating the workings of the group process during the first quarter, the participants can clarify what methods and strategies work best for them. Class members may divide up into teams numbering from two to four; the size of the group depends on the members' preferences. These groups should work together to develop methods of teaching each other composition and, indirectly, learning the art of teaching composition. The assignments should be determined by whatever means the group establishes as workable; for instance, the group may want to role play and do the assignments themselves. The ideal situation would be to observe one another testing these methods in actual composition classes or to establish team experiments.

The greatest difficulty in experimenting with group models involves time and measurement. Prospective teachers who are experimenting need to allow time for testing and evaluating new approaches. In the classroom students need the opportunity to recognize for themselves whether or not small units are working. Because sequence is involved, students are measuring their progress in terms of self-improvement. Skill improvement and the student's ability to assess that improvement are dramatically evident by the end of a quarter's work as students review their portfolio of papers. We asked ninety students to evaluate their work throughout the quarter. The greatest problem they had was

shifting criteria; all felt their standards and goals changed and grew because of the increasing demands they placed upon themselves. One student stated in his evaluation essay, "In grading myself over all in terms of grammar, punctuation, creativity and the mechanics of writing I probably deserve a 'B.' My papers could be developed more fully and my conclusions are boring. If I graded myself on improvement, my grade would be an 'A.' If I graded myself on where I think I should be, I would probably put down a 'C.' I was going to average these grades, but that is impossible." The problem of averaging achievements with expectations is a legitimate issue to discuss with students as the teachers participate with students in small group discussions. By discussing these problems in the seminar, prospective teachers will be better able to deal with them in the classroom.

Another way for teachers to learn more about the process of writing is to write the assignments along with the students. In this way the writing problems of any assignment become clearer, and criticism, as well as evaluation, becomes a cooperative venture. Methods can be critiqued by the seminar members and evaluation tools developed and used. For example, each group member could design a sample diagnostic assignment. Then all the members of the group or the whole seminar could do each assignment. After completing an assignment, the group can discuss the difficulties of writing the assignment, if any, and the weaknesses or strengths in specific skills that can be noted in that particular assignment. This practical application will provide prospective teachers with realistic practice and a better understanding of how the writing process works. It should also help overcome the classroom isolation so many teachers and students feel. Built into this approach, consequently, is the concept of consultation not only with fellow professionals, but also with students.

The following example illustrates another aspect of the concept of group invention. Is Don Quixote insane? We asked students this question, and in their groups they at first tended to debate the issue. Instead of requiring that the students address this specific question when they were ready to write, we said that they could respond to any issue which evolved from the group discussions. Some students chose to define insanity or show that insanity could not be defined out of cultural constructs. Several drafts which began as papers of definition developed into contrast as the authors compared multiple definitions: Quixote's, his so-

ciety's, Cervantes's, and the writer's. Some writers were led to a discussion of the impact of totalitarianism upon language. Others wrote about irony: Cervantes's irony or the irony which results when an individual's definition differs from the group's definition. Still other writers identified with Quixote and wrote personal essays about marching to a different drummer. One writer satirized a definition of insanity; another defined insanity "from the standpoint of an insane person." One student even wrote a letter giving Quixote advice: how to succeed. Thus, the students branched out from the original topic and invented new topics. Regardless of the students' writing abilities, they selected topics which differed in degree of difficulty.

Since most of the prewriting and invention took place orally in small groups, students tested multiple options. Even those students who departed from a textual analysis and used a topic which depended on sources other than the text spent a portion of the time in textual criticism. In this instance, the teacher functioned as a resource by suggesting alternative possibilities as ideas were generated. When the students began to write their papers, the teacher functioned dialectically—testing, editing, generating alternatives. Some students were able to finish their papers in three days; others worked for as long as three weeks to fulfill their own self-imposed standards.

Tasks similar to this one could be generated by the prospective teachers in the second quarter of the course. Class members could discuss the task, find thesis statements, and actually write the paper, going through the same process students do. This would accomplish the following goals. First, various group members who support alternatives suggest how writing teams can provide data and criticism simultaneously. Second, the teacher (or in the case of the seminar, the group member acting as teacher) can clarify what students are doing by providing terms so that the students can talk as professionals about what they are doing. Third, students or seminar members generate evaluative criteria for the different forms writing assignments can take (e.g., personal essay, research paper). Fourth, problems involving grammar, coherence, order, and development are introduced as the listeners become confused. Dealing with these problems as they occur becomes a natural part of the writing process. Often, as the group reviews first drafts, critics will return to the author telling him or her that "the way you said it yesterday was clearer." The verbal crit-

icism and clarification are at this level informal and constructive; the teacher acts as a facilitator, offering suggestions, criticisms, problems, and resolutions. These discussions thus provide a creative energy.

The assignments devised in the seminar will illustrate the need for teachers to prepare for the human dynamics involved in student and peer evaluation. This book gives teachers a broad sampling of cooperative models and ways of defining and revising them. Teaching writing is an experiment intended to achieve successful communication between teachers and between teacher and students. Failures as well as successes can and will occur. But exercises like the Don Quixote one allow teacher and students to begin to understand who they are, what they believe, and how to cope with the process of writing:

> Who am I anyway? No teacher can presume to answer that question definitely for a student. But at least it may be possible to suggest some of the ways in which character can be created by words on paper. And it may be that this very concentration on the means by which masks are made is one way to produce *character* in the other sense—a personal identity that is responsible, confident, ready for change."

Walker Gibson wishes to establish a wider range of stylistic choices for students and to increase students' willingness to experiment with other voices. At the same time, he hopes that this will enhance the character of the speaker or writer. Our process approach includes this experimentation with persona which allows students to discover other characters as well as their own. In our use of small groups and multiple writing options, we have seen students become more confident in their ability to use more than one voice.

A concern with persona, however, is only one vehicle for discovering form in writing. Some students begin with audience, others with the topic. Although Gibson stresses beginning with persona, the composition teacher coordinates multiple strategies taken from rhetorical theories or from students themselves, who start from different perspectives.

Gibson works from a very structured rhetorical viewpoint, but the options in the laboratory situation and the chance for teachers to experiment with and invent their own designs seem as important as listening to self and designing in response to that listening. At this point in the seminar, members should develop their

learning philosophies, but to be aware of the totality of one's philosophy is often to come face to face with an intense paradox. In "Parts of Speech and Punctuation" Gertrude Stein says, "I like the feeling the everlasting feeling of sentences as they diagram themselves."[14] To discuss order in language means that the teacher of language deals with multiple definitions and perspectives. Alternative methods of teaching form, punctuation, and standard English can be explored as a part of the writing process. Seminar members should develop various exercises and strategies which deal with these alternatives. A sample exercise, mentioned earlier in this chapter, explores alternatives, with the following as objectives for teachers and students: (1) to develop and formulate teaching design performances; (2) to face paradox and defend multiple perspectives; and (3) to generate alternative methods of teaching form, punctuation, and standard English. Students were asked to form small groups, to select a person to record the group's comments, and to prepare a list of possible topics for writing assignments on the story of Creation as found in Genesis. The following is the combined list from the class:

1. Rewrite the story from the standpoint of the serpent.
2. Rewrite the story in terms of a goddess creating Adam from Eve's rib.
3. Research various translations, comparing at least four different Bibles.
4. Summarize the story of Creation.
5. Compare the biblical story of Creation with any other story of Creation (Greek, Roman, Chinese, Indian, etc.).
6. Rewrite the story omitting the tree of knowledge.
7. Rewrite the story omitting the serpent.
8. Select any dialect; rewrite the story using that dialect.
9. Rewrite the story of Creation in the form of a newspaper story or magazine article (specify the paper or magazine).
10. Select any American author or poet; retell the story using his or her form and style.
11. Write a commercial and a preview of coming attractions for the movie version of the story of Creation.
12. Draw a picture of the Garden of Eden and describe it.
13. Rewrite the story of Creation from a scientist's point of view.
14. Debate the assertion that the Creation never took place.
15. Brainstorm twenty additional questions which could be writing assignments.

This list includes topics that allow for creativity and research, the use of various forms (e.g., essay, poetry, drama) and levels of diction, and an awareness of audience. The topics also allow for diversity in ability. The twenty additional assignments generated by the class were:

1. Describe Adam.
2. Describe Eve.
3. Describe God.
4. Discuss the story of Creation as a fairy tale or rewrite it as such.
5. Write a short story using the Creation as your text.
6. Write a sermon using the Creation as your text.
7. Interview Adam.
8. Interview the serpent.
9. Interview the tree of knowledge.
10. Using the story of Creation, define the words *justice, good,* and *evil.*
11. Defend or reject the doctrine of original sin.
12. Write a screenplay version; select actors, sets, props.
13. Keep a journal of your thoughts as you read the Creation story.
14. Place yourself in the role of God. Record your thoughts for fifteen minutes of free writing.
15. Write a poem about the Creation using six words or less.
16. Write a research paper about some aspect of the Creation (formal, historical, translations, criticism, interpretation). Length: five pages.
17. Same as #16. Length: ten pages.
18. Same as #16. Length: twenty pages.
19. Interview five peers on a question of your choice concerning the Creation.
20. Write an on-the-spot radio broadcast of the story of Creation.

Now the students had even more options, so they discussed the assignments they would prefer to do and why, as well as the ones they did not want to write about and why. Some students rejected topics because they had already written in that form or voice, and they wanted to experiment with something new. Others avoided some topics because of the time or knowledge involved. Some students went directly to the library to begin doing research, while others discussed strategies or philosophies in groups and with the teacher. The variety of topics allowed for the different skill levels and interests of the students; their finished papers

covered a wide range of topics with varying degrees of sophistication. By sharing their papers with each other, the students were able to help each other overcome difficulties in mechanics, logic, or development, and they were exposed to different styles.

In the above exercise students invented new topics; then, as they wrote their papers, they used the form that would best suit that topic, attacking the assignment from the starting points of argument, voice, audience, or information. Seminar members can experiment with similar assignments, generating ideas, inventing topics, discussing development, and finally writing the papers. These papers could then be used in the third quarter for evaluation purposes.

Third Quarter: Grading

Composition teachers are always faced with the problem of evaluating students, which is all the more acute with freshman students, who are often more interested in their grades than with what they are learning about writing. The first part of the third quarter should be devoted to developing criteria for grading papers. In our approach to teaching writing, evaluation takes place during every part of the process, from the time students begin to generate ideas, to discuss thesis sentences and support, and to write. Once the paper is polished, the teacher is still faced with determining a final grade. Groups might want to establish criteria for an A paper. The development of grading guidelines should be both a group and an individual project. Here are some of the questions that will arise from such a discussion: How much weight should be placed on spelling and punctuation? Is creativity important? Does a serious weakness in one area constitute a failing paper? Can precise and accurate guidelines be established to differentiate A, B, C, D, and F papers? Should grades reflect a student's improvement? Should in-class papers be rated on the same scale as out-of-class papers? Conflicts will probably arise in discussing these questions, for the difficulty of establishing grading criteria is surpassed only by the difficulty in tolerating various approaches to the application of those criteria. These same conflicts will arise in the classroom; by dealing with them in the seminar, prospective teachers can work out ways to handle them in the classroom. If teachers have a clear concept of what their criteria are and have explained them to the students or

have worked with the students to develop the criteria, conflicts can be minimized, if not eliminated.

After seminar members have developed their criteria, they can test them on papers they have written. This will give them an opportunity to experience the same feelings students have when they are being evaluated or graded. They can study their own reactions to others' written or oral comments about their written work. How might a student react to such comments as "too glib," "wordy," or "incoherent"? What is more effective—oral or written comments? Are the grader's criteria clear? These questions and others need to be explored.

Although each seminar group will design its own model, possible approaches include the following. Actual freshman themes can be shared and graded by the group; or seminar participants can assume student roles and write papers which a panel of graders can evaluate. These evaluations could then be criticized by still another group. Alternatives to the "red-pencil" approach should be explored. This can include individual conferences or small group criticism, options for multiple revisions, or group construction of a paper, with the teacher assuming the roles of coach, critic, and editor, roles which are discussed in detail in chapter two.

By the end of the third quarter, seminar members should have gained experience in rhetorical theories, methods, and practice as they apply to teaching composition. They have had an opportunity to study, select, produce, individualize, and evaluate; therefore, they can be eclectic. Writing is an experiment with two experimenters: the writer and the reader. The outcome of the experiment should enable students to communicate, in fact, to exist, when they cannot be seen or heard. Thus, a philosophy of composition must be living, growing, shared, and various.

As Yeats struggles to resolve the conflicts of releasing the locked-up Pegasus, the reader almost forgets that in his fascination Yeats is hooked. It is the daily war with self: historian, hermit, fool, prophet, aged man, dancing girl, virtuoso, king, poet, fisherman, public man, visionary, saint, hunchback, crazy Jane. For composition teachers the tension exists during the writing process when we, as Yeats would say, do not know the dancer from the dance. If the creation of poetry is spontaneous joy, it is also rending, and anyone attempting to write honestly confronts the same thing. However, the student who can order words so

that others can understand is able to say "I am." To involve teachers and students in this process is difficult and fascinating. In the three-quarter rhetoric seminar, professionals have the opportunity to create with their peers an evolving philosophy of teaching rhetoric and to confront both the difficulty and the fascination in a productive way.

2 From Theory to Method: Diagnosis and Evaluation

> Until about 1920, composition texts were rhetorics. After that, they became almost everything else, with results that have horrified observers. The combination of the individualist theory—Write naturally!—and the organic theory—Content and form are inseparable!—has become a talisman so powerful that only scorn is reserved for those who would profess to doubt its magic power.[1]

The hostility attending the debate about individualist and organic theory is illustrated in Milic's concern about modern rhetoric. In both *Telling Writing and A Vulnerable Teacher* Ken Macrorie stresses that "writing is good because of what it says, how it opens up a world of ideas or facts for readers. And how accurately and memorably it speaks, a voice issuing from a human being who is fascinating, surprising, illuminating."[2] Milic and Macrorie illustrate the philosophical debate between what can be called natural, open, and "telling" writing and the approach where the writer must determine his or her subject, audience, material, and attitude prior to selecting the form of the essay. We have developed our process approach by acknowledging the advantages and disadvantages of both theories and the combination thereof.

A major problem facing teachers of writing is that, as professionals, we have the responsibility to help students gain skills which will help them learn how to think, to organize, to be clear, to be precise, and to write as much for themselves as for their audience. Macrorie and Milic assume that the writer must be devoted either to form or voice. The criticism often leveled at the formal school is that their model is mimetic, requiring students to duplicate form without generating it; therefore, students learn how to copy but have no appreciation for the generation of form. In short, they do not learn to think. The individualistic model, on the other hand, while it stresses open, creative, and honest language during the prewriting process, often ignores the function of mechanics, order, and

coherence in communicating with an audience. Inherent in the individualistic model is the notion that the formal, Aristotelian model is not "creative." Conversely, critics of the individualistic model see traditional standards of communication as being compromised. The debate extends to professional writers as well:

> Eight out of ten writers say they never use outlines and the other two say they use them only in late stages of writing, in the second or third draft when they have all the materials captured and need only to rearrange them strategically.
>
> In the first place, outlines freeze most writers. Professionals are looking for ways of breaking up the ice and poking around in new waters. They want writing and ideas to flow.[4]

Macrorie's ice metaphor captures the hostility of the debate on approaches to teaching writing. Both schools seem to stress that the classroom should be a place filled with alternatives, of different ways of thinking and saying the same things, of possibility, and of choice for the student writer. But ironically, they, like many teachers committed to freedom of choice for students, insist on using one specific means for teaching students how to write.

Writing teachers need to construct a methodology from Aristotle's three rhetorical means of persuasion: the character of the speaker, the audience, and the argument itself. Yet the learning process for a given student faced with a particular assignment may involve emphasis on a single means. One student, for instance, may learn writing by focusing upon voice. Another student may feel that the subject or the demands of the audience are most important. The teaching of writing ought to accommodate those variations which are suggested by different rhetorical situations as perceived by student writers.

Our method of teaching writing provides for these potential differences in at least three ways. First, students are responsible in part to design and evaluate their own process, i.e., to establish their priorities. Second, even when students are involved in prewriting, they get immediate feedback from the audience and are able to discover the impact of their designs. Finally, the teacher can function in any role which facilitates: editor, director, listener, recorder, arranger.

An essential element for teachers who would act as facilitators with their students is the ability to take risks, to share success as well as failure, to realize that being vulnerable is organic to learn-

ing and growth. Macrorie has recognized the necessity for the oral element in the teaching of writing and the necessity of determining the degree of "openness" with which we as teachers are comfortable. In *Telling Writing* Macrorie considers the critical oral element to be direct feedback from the audience, because it can counter stilted, phony, written-for-the-teacher prose, which he calls "Engfish." While he assumes, incorrectly, that most students use "Engfish," he expects that they will nonetheless operate largely from their own experiences and be open and honest in their writing. He stresses this honesty by concerning himself more with content than with mechanics. The benefits of this method are small group support, criticism, and immediate feedback. If the teacher is available and is comfortable in the role of leader-artist, then this system may work well.

Peter Elbow also views the beginning writer in the role of artist. Like Macrorie, he explains in *Writing without Teachers* that beginning writers must record every thought that comes into their heads during the thinking, prewriting, and invention stage, ignoring formal considerations, which he feels will come later when the writers "boil down" their process. Both Elbow and Macrorie recognize the power and authority writers get when they generate their own designs and work with the support of others; however, both authors imply that ignoring form is useful only in special situations. Elbow uses this method with older students taking creative writing who can tolerate their own degree of "order," and Macrorie has acknowledged that this approach is difficult even on the senior level by admitting his failures in *A Vulnerable Teacher*:

> By the halfway point in the semester that Senior Seminar had become a series of painful silences and refusals by students to allow any suggestions for change in their work, or sometimes any comment at all. I tried everything I knew— . . . . I forced everyone to read one work, a portion of Thoreau's essay on wildness called "Walking," a timely statement about ecology. Little response. Most students didn't read all of it.
>
> In a written memo I reminded the class of the prospectus for the course, which said it would balance freedom with discipline. When they didn't respond to direction, I gave them more and more freedom. This they said they liked, and they freely skipped class often and freely felt no obligato attend to or criticize the work of their classmates.[4]

Although Macrorie is talking about matters of classroom management, the problems of order and disorder and discipline and free-

dom are also an integral part of the manner of presenting ideas. Finally, as Elbow states in his chapter "Thoughts on the Teacherless Writing Class," "PEOPLE LEARN FROM THE TRUTH EVEN THOUGH THE TRUTH IS A MESS."[3] Freshman composition students coping with Elbow's messy truth or Macrorie's freedom often feel the need for some direction and order. The laboratory methods of small groups and interviews can provide freedom in a structured situation. Students are allowed freedom to make choices, yet they have the option to get as much direction as they want and need.

Thus, in addition to teaching students ways of discovering for themselves discipline and other abstract objectives growing from choice, priorities, risks, and decision making, the composition teacher has another obligation: providing a service. Freshmen need to learn how to answer essay questions on exams in other courses in which the essay is the only acceptable form. If students have only been exposed to free writing, they will not have time to boil down their answers for a history exam, for example. Nor will students do well if they know only how to organize answers chronologically, as one can when writing personal experience essays. Two ways these problems can be addressed are by teaching literature and by allowing students to experiment with forms in a freshman composition course. Students can write about characters, situations, or ideas in literary selections. Form evolves, therefore, as a response to self and subject. By encouraging students to pick different kinds of topics, the teacher can help them find a variety of ways to organize material without giving them rhetorical models to imitate. Allowing students to discover their own form also encourages active participation:

> The traditional curriculum is itself an institutional system. It prescribes rules and procedures that encourage passive learning, not action based on a student's own ideas. To introduce the future into higher education means to offer every student an action curriculum—learning experiences in which he can test the implications and practicality of ideas, in which he can see for himself which subjects and styles of learning are relevant, in which he can generate his own ideas, select the problems he will pursue, and examine the future consequences of present action.[4]

Teachers need teaching-learning strategies—supported by a theoretical base—which provide them with ways to operate a classroom laboratory. Unfortunately, teachers have long been on the

treadmill of grading themes written by students, expending alone three or four times the force and energy their students did in the writing process. Roger Garrison provides the following statistics:

> You, the instructor, need time for preparation. Assume, optimistically, one hour per class for this—or another ninety hours, for a total of one hundred eighty hours per year. Then assume you have one hundred students, each of whom writes the standard one theme per week for thirty weeks. At the most optimistic rate of ten minutes per paper, reading and correcting three thousand papers adds five hundred hours to the annual load you carry. So the relative time commitment looks like this:
>
> Students ... 270 hours.
> Teacher ..... 680 hours.[7]

Two ways to reallocate both the responsibility and determination of the learning process are the use of small groups and interviews in the laboratory classroom.

The Small Group Method

The use of small groups in the classroom allows students to become more active participants than they would be in a lecture situation or even in a total class discussion. In small groups students who are shy about talking in large groups have a chance to share their ideas. In small groups students are also apt to become more critical and self-directed thinkers. They get immediate feedback about ideas, thesis, audience, and the like, depending upon what stage of the writing process they are in. To begin to cope with small groups and to experiment with this design in teaching composition, teachers and students alike may be cast into roles drastically different from those in a traditional classroom. Teachers who listen to the learning process carefully as it is operating and place each student in the role of participant and observer grow and change as much as, if not more than, the student. In human terms, therefore, now is as important as what might be.

> It is becoming more and more obvious that the problem of understanding the nature of our intellectual tools offers so many present complexities that it is not profitable to separate the one problem from the other. . . . In fact, the problem of better understanding our intellectual tools would at present seem to have priority. Even in pure physics, where the problem does not obtrude itself prominently, it is be-

> coming evident that the problem of the "observer" must eventually deal with the observer as thinking about what he observes.[8]

Bridgeman's comments on perspective have implications for the teacher who is designing experiments with small groups and for students as they consider the needs of subject and audience and as they observe their learning process. In addition to mechanics and the different forms of writing, small groups must eventually confront perspectives. The discovery of perspective and voice comes as students make choices and are aware of the implications of those choices. The discovery is possible when the student is playing the dual role of participant and observer in the group.

For example, one student who considered himself to be a good Christian discovered a new awareness of self from taking multiple roles when he read the Sermon on the Mount. He learned that even thinking about adultery was as sinful as the act itself according to Christ. As he discussed this idea in his group, he discovered that by talking about it he was as evil as someone committing the act. From that perspective he began to write a paper. His first draft was very preachy, and student critics suggested that he try some other approach. Having discovered his final voice, he wrote: "I am an adulterer. I didn't know I was, but I am." He was able to deal with the paradox of his beliefs in a humorous, satirical way. The group enjoyed his final paper so much that they shared it with other groups. Thus, his thinking powers and his writing were developed as he participated in the group and observed their reactions.

As groups discuss ideas, thesis statements, or papers, the members of the group listen and develop a dual awareness: how I perceive and how I am perceived. This process may seem overwhelming to a teacher who in the past has been swamped with the mechanics of paper grading. What at first seems to be overwhelming to the teacher who expects to learn composition with students is, in fact, a major strength as the students work in small groups. The heterogeneity of the small group allows for peer tutoring and the dual awareness of self and others that can lead to invention. One English teacher, Allan Glatthorn, uses small groups because he is convinced that most students are conditioned by television to be passive learners.[9] He also feels that students have been rewarded for being obedient and dependent upon teachers and are, therefore, reluctant to assume responsibility for their own learning. His solu-

tion is to create what he calls "scenarios" in which students write poetry in small group settings. Glatthorn's approach is one way in which the group model, once initiated by the teacher, can be adapted and redesigned according to the needs of the students in the groups.

One of our classes divided into groups to discuss different cantos in Dante's *Inferno*. Their task was to present to the class the major ideas of the cantos. One group began writing a play. Another group reread their canto and then questioned each other about the interpretation. Another group looked for all the sensory images in their canto. In another group the students sent Dante to their own hell and wrote their report from Dante's eyes. Each group designed or invented a way to operate which worked best for that group.

Although the benefits of rapid feedback in small group work have been documented, it is more difficult to document the resulting interchange which leads the way to critical debate and open-mindedness. For instance, when two tutors or peers suggest alternative and workable approaches to the beginning writer, the student is confronted with a choice. In *Democracy and Education* John Dewey argues that "when we come to act in a tangible way we have to select or choose a particular act at a particular time, but any number of comprehensive ends may exist without completion since they mean simply different ways of looking at the same scene."[10] We have observed that students who were allowed to invent, participate, and observe in groups showed greater diversity of topics with each new assignment during the quarter.

At first, options such as small groups may be frightening to the student who has always responded to a fairly directive teacher-issued thesis. Any student who needs direction, even to the point of a ready-made thesis from the teacher or another student, should have that option, since the anxieties of writing are great enough in the beginning. Many students will prefer that the teacher tell them what to write. But when students are encouraged to find their own ideas, when they see the results of experimenting students, and when they begin to think on their own, their ability to be self-directed develops.

In the laboratory approach, moreover, the teacher should create an atmosphere which allows as many approaches as possible. The small group model may feature peer pairs as well as larger groups. Two students may be involved in prewriting analysis or in critiquing the final drafts of their papers. At the same time, students

may be working alone, using the board in groups, or sitting in a group unable to begin. For the latter group, one motivating device is a value clarification examination. Students frequently need to discuss why they can't or won't write, in terms of both now and in the past, in order to begin the prewriting process. In doing so they are often telling their papers without realizing it.

Using the small group model in a flexible manner offers learners something beyond the semanticist's dictum that we should teach students how to think as they cope with their language.

> In building enormous institutions and employing teachers who depend on a system instead of being alert and observant in their relationship with the individual student, we merely encourage the accumulation of facts, the development of capacity, and the habit of thinking mechanically, according to a pattern; but certainly none of this helps the student to grow into an integrated human being. Systems may have a limited use in the hands of older and thoughtful educators, but they do not make for intelligence. Yet it is strange that words like "system," "intelligence" have become important to us. Symbols have taken the place of reality, and we are content that it should be so; for reality is disturbing, while shadows give comfort!"

In *Education and the Significance of Life*, from which the above quote is taken, Krishnamurti talks about human integrity and about getting to know students as well as we know our subject. If the institution does not encourage students to be the prime determinant and director of their learning, it denies them the chance to direct their thinking processes. They are driven to facts, a priori data, without an awareness of their thinking and the thinking of others. Without the option of self-directedness, we come dangerously close to telling the students what to say and how to say it. Each student may receive the kind of assignment he or she is capable of doing and, therefore, never be challenged. We have discovered that once students realize they have the right to choose, they will generally select an alternative that challenges their skill level.

Group counseling and criticism also help the writer determine audience reception immediately. The difficulty of making choices is illustrated by a set of fall quarter final exam questions which took the students two weeks to construct. Many first drafts of questions came in so meticulously structured that only one answer seemed possible or appropriate. On the other hand, some first submissions were so broad that students had no alternative

but to scale down the questions before they were workable. Of the two options, students felt that the open-ended questions where students had to establish parameters were preferable to the questions calling for machine-cut answers. Students learned indirectly that the amount of text under consideration was a factor in limiting their answers to workable size. In addition, students began to understand that the selection of a voice would determine form and size. A satire, a first-person descriptive monologue, a hypothetical soliloquy written from the standpoint of one of the characters were all possible treatments. Consequently, the formation of a good question, students felt, was one which involved exploration into possible treatments. The following examples include questions which can be answered through a number of approaches.

1. Discuss the control Job believed God had over his life and relate this to the control Arjuna believed Krishna had over his life.
2. Compare or contrast the motives behind any two of these suicides: Jocasta, Antigone, and Eurydice.
3. Define moral duty as both Antigone and Job would define it.
4. Choose one function of the chorus in both *Antigone* and *Oedipus Rex* and illustrate the importance of that function.
5. Using any two works we read this quarter, discuss women's concept of themselves and/or the implicit attitudes society had about women.
6. People are destroyed or strengthened through suffering. Select any two works and debate this.
7. Compare the standards for "perfection" or "salvation" in the *Iliad* and the *Bhagavad Gita*.
8. Compare or contrast the ways individuals can attain wisdom as explained in either of the Greek plays you read and according to Krishna.
9. Show how individuals are used by God in the Book of Job and by the gods in the *Iliad* (you may agree or disagree).

The result of the student-formulated questions was that students wanted to do what was difficult for them. Not only did they work in groups structuring exam questions, but they also brainstormed possible answers. This exam-making process, and the taking of the exam, showed that students invented with the questions. The responses to any one question varied in terms of style, voice, and form. For example, in response to question two concerning the

meaning of death, students wrote both personal soliloquies and interior monologues for Jocasta before she commits suicide. Another student discussed the role of the guilt-ridden woman in Greek society. Thus, the answering of the exam was as inventive as the composing.

Since this is an essay for teachers and not a text for students, we have been careful to order our description of the process with attention to how students work through it in the classroom and how it is integrated and simultaneous in theory as well. Thus, we have just discussed the invention which occurred as students composed, wrote, and edited final exam questions. In a laboratory situation, invention and prewriting, brainstorming, writing, editing, revising, and evaluating are so interrelated that when we illustrate techniques for one they could easily apply to others. Moreover, students and teachers frequently create analogies from one aspect of the process and apply them to another. Because students are always at different stages in the process, a sequential approach does not describe what is going on. Unanswered questions involving one student's writing may provide a resolution for another student weeks later. Thus, the writing process is a sharing of individual and collective insights that allows students to learn from each other's writing and learning histories:

> Understanding the complexities of human experience is, for most of us, impossible without asking questions. And even when we think we know, we cannot be sure that we have all the meaning, perhaps not even the crucial part of the meaning, until we have tested our insights by sharing them.[12]

Some group work is beneficial and productive whether it is in prewriting, composing, editing, rewriting, or evaluation, a point that both Lou Kelley and Macrorie support.[13]

Students need an audience for their writing and feedback for their ideas from more than one person. Early in a course a student showed one of us a first draft of a paper. There were several places where the student's logic was impossible to follow. When he was asked to explain what he meant, his response was, "Well, I think it's perfectly clear." Silence and hostility began to build, so he was asked to share his paper with the members of a group and see what their reactions were. The group members were similarly perplexed by some of his statements. At this point the student began defending his paper, explaining what he had *meant* to say. One group member responded, "Well, why don't you write it that way in your

paper? Then we could understand." Once the student realized that his peers couldn't understand what he had written either, he was willing to revise his paper. Group work can help students become aware of the need for clarity of expression. H. R. Wolf states that after using group discussions "the papers that the students wrote had that unmistakable imprint of the individual asserting his own being-in-the-world, his own special sense of the world as it meets *his* eye and courses in *his* blood."[14]

The combination of the group work and interview (which will be explained in the next section) can be utilized in both the laboratory and the classroom. The lab instructor can provide sequential assignments or help students learn how to write specific types of assignments, but, when possible, students can also work with each other in pairs or in small groups. In the classroom, the writing and interview days can be interspersed with small group or class discussions. This combination would be particularly useful in a freshman literature and composition course. The group discussions of the literature should generate ideas for writing. Students should be encouraged to find their own topics and, of course, their own method of development.

In "The Effectiveness of Non-Directive Teaching as a Method of Improving the Writing Ability of College Freshmen," Joan Putz set out to determine whether the writing of a class of freshmen in which paper topics and evaluation were student generated improved more significantly than in a traditional, teacher-oriented class where the teacher assigned topics and evaluated the writing herself.[15] Putz made comparisons of three post-test themes written by the experimental group and an alternate treatment group. She found there was no statistically significant difference between the two groups on the cumulative ratings of the post-test. There was also no measurable change in the writing achievement of either group. She concluded that the de-emphasis of formal instruction in grammar, rhetoric, and the formal elements of English composition did not have a detrimental effect. Moreover, the student responses on the post-test questionnaires were strongly in favor of nondirective teaching, indicating that the benefits of this method are in areas which are not so readily measurable, i.e., self-confidence and attitude. This research is substantiated by our experience.

Even though the goal is self-direction, the instructor should have on hand a variety of general writing topics for students, particularly at the beginning of the year. The topics can relate to the

literature yet still allow students the latitude to direct and focus the topic ideas as they master writing skills. The following assignments based on works for world literature and composition classes illustrate this diversity.

I. Creation
   A. Story of Adam and Eve and the snake
      1. Rewrite in modern language the story of Adam and Eve and the serpent.
      2. Compare your version with the biblical version.
      3. Analyze which version is more clear.
   B. Read another version of the Creation (alternatives from Greek mythology, Indian folklore, etc., will be available on reserve in the library)
      1. List the similarities of the two versions.
      2. List the differences of the two versions.
      3. What aspects of the two cultures might account for *one* of these differences or similarities?

II. Job
   A. The logic of Job's friends
      1. What is the logic of Job's friends concerning his misfortunes?
      2. Describe a modern-day person who has had some misfortune and defend this person's "goodness" in the way Job defended his.
   B. God's personality
      1. What are the characteristics of God in his discussion with Satan and as the Voice out of the Whirlwind?
      2. What were your preconceived attitudes about God?
      3. Discuss your version of God as it relates to the one in Job.

III. *Iliad*
   A. Achilles leaves the war
      1. What reasons did Achilles have for leaving the battle?
      2. What reasons did some of the Vietnam draft dodgers have for not fighting?
      3. Explain what would cause you not to fight in a war.
   B. If you were going off to war like Hector, how would you explain it to your son?
   C. How would you react to Helen if you were Hector's wife?

D. Reread the speeches of Odysseus, Phoenix, and Ajax to Achilles.
   1. If you were Achilles, which of the three would be the most likely to persuade you to fight?
   2. Explain why in a paper no longer than two pages.

E. Women's rights
   1. List some explicit factors in the status of women in the *Iliad*.
   2. Discuss one of these from your point of view.

IV. *Oedipus Rex*

A. Oedipus's personality
   1. List Oedipus's strengths as a ruler.
   2. List Oedipus's weaknesses as a ruler.
   3. Describe Oedipus's character in a logical way.

B. Creon
   1. What is Creon's attitude about being uncle to the king?
   2. Assume that you have been asked to become the leader of some student group. Explain why you either will or will not take the position.

These sequential literary assignments include prewriting and topics for group discussions designed to meet the differing skill levels of students. The final papers could be comparisons, analyses, formal argumentation, dialogue, personal experience, or other forms. The topics that include lists give the students a chance to prewrite. As they develop their lists and discuss them with their group, they begin to see patterns emerging and possible ways to develop a paper. For example, students listing Oedipus's strengths and weaknesses realized that his weaknesses came from using his strengths in excess. What made him a good leader—his concern, his quick acting, his belief in justice—also caused his downfall. Students who had group discussions on Achilles' leaving the battle discovered that they all had different values. Some could understand and sympathize with Achilles, while others thought he was being childish or unpatriotic. They discussed these points of view, looking for proof in the text and raising arguments which in turn were evaluated by the group members. By the time they began discussing draft dodgers, they were aware that their ideas differed and that they could not rely on loaded words, such as *unpatriotic* or *capitalistic warmongers*. In the papers they wrote they knew

that they had to convince an audience with different values that their point of view was valid. These topics give students an opportunity to narrow the topic, explore proof, evaluate, find a voice, and organize as they discuss and write.

The Interview Method

Another method which can be used in a laboratory situation by itself or as a part of group work is the interview method. Roger Garrison of Westbrook College and Thomas Carnicelli and Lester Fisher of the University of New Hampshire conducted an institute in 1974 focusing upon this method. The basic areas covered at the institute were: (1) how to create appropriate diagnostic assignments and what to do with them; (2) how to develop individualized writing sequences for each student's problem; (3) how to give students immediate feedback on their work; (4) how to conduct and use the three- to five-minute interview and the longer fifteen- to twenty-minute interview; and (5) how to teach students to teach themselves. The method, which is totally individualized, is applicable in a writing laboratory or a composition course, can be adapted for a combined literature and composition course, and can be used simultaneously with small groups or peer pairs.

First, diagnostic assignments are given in order to determine each student's strengths and weaknesses. These assignments should be brief and simple, requiring specific, factual information. Here are some samples:

> For liberal arts students:
> Write a specific description of an ordinary new wooden pencil.
>
> You have just met someone you really like in class. You have invited him/her to your house, but your teacher has told you not to talk anymore. Write directions from school to your house.
>
> Your teacher has just given you a D on a paper in (pick one) English, history, biology, math, or psychology. In one paragraph explain to your best friend why you got a D. In a second paragraph explain why to your teacher.
>
> For secretarial students:
>
> You are my secretary. I have been asked to conduct a two-day workshop at Intellectual University for the English de-

partment there in about two months from now. You have my appointments calendar. Write a brief note to Dean Smith of I.U. offering three alternative dates within a two-week period. (Further information is supplied in a random list of facts.)

For nursing or dental hygiene students:

Describe specifically two or three (or more) of the most important personal qualities you think a nurse or dental hygienist should have.

For technical students:

Describe two specific influences (or reasons) which caused you to choose your career program.

Once students have completed one or two diagnostic assignments and the teacher has evaluated them, their apparent strengths or weaknesses can be discussed, and they can be directed toward assignments that will build on their strengths or help overcome their weaknesses. The teacher can prepare numerous assignments ahead of time, gearing them to the students' interests and vocations, but he or she must also become adept at providing on-the-spot assignments when the need arises. Sequential assignments like those below can be developed to help the student overcome specific problems.

1. Purpose: Sharpening verbs
   a. Write about one page on some activity you enjoy.
   b. Rewrite the paper without using the passive voice or without using the verb *to be* except as a helper.
   c. Rewrite by trying several different verbs for each verb you now have.
2. Purpose: Learning to select details
   a. Describe one side of your car (or your parents' car, etc.).
   b. Redescribe it by adding minute details.
   c. Now select and use only those details which tell the most about that side of the car.
3. Purpose: Avoiding "purple prose"
   a. Describe a winter or summer scene (a tree, a beach, etc.).
   b. Delete all the clichés and substitute original phrases.
   c. Delete all but four adjectives.

4. Purpose: Developing point of view
   a. Go to the library and find a good reproduction of a work of art. Describe it.
   b. Explain what you think or feel about what you see.
   c. What does the work of art mean, or what values does it have?
5. Purpose: Improving transitions
   a. Describe how something mechanical works (pencil sharpener, power tool, etc.).
   b. Underline all the transitional words and phrases.
   c. Add or change any that are missing or unclear.
6. Purpose: Using sentence variety
   a. Write a short paper describing one good or bad experience you have had during the last week. Use only short, simple sentences.
   b. Underline the most important ideas.
   c. Subordinate everything else, using at least three different methods of subordination.

These sequential assignments concentrate on only one problem; during interviews with the student in the early part of the course, the teacher should focus the discussion on that particular problem. The student should be given only one step in the sequence at a time, but some students may be able to dispense with one step and go on to the next. Students who have already written a paper on any topic which includes a weakness in a specific skill area could then take steps two and three of the sequence. This method allows students to overcome specific problems in development, organization, sentence structure, diction, and the like while working at their own pace. Students can also be grouped so that those with strengths in one area can help those with weaknesses. When holding interviews in class, we often say such things as, "George, Gloria is having a problem developing her topic. Will you help her?" or, "Class, I'm always impressed with Mary's conclusions. If you are having trouble with yours, she's the one to see."

The interview, which takes the place of the red pencil, can be held in the classroom while the rest of the class is writing or working in groups. Even in a class of thirty, the teacher can talk personally to each student at least once a week. Long interviews can

be scheduled during office hours. A time chart divided into ten-minute slots posted on the instructor's office door allows students to sign up in advance and to block out as much time as they need. For interviews in class, students can pick up sequentially numbered three-by-five cards at the beginning of class if they are ready to show the instructor a paper. The instructor reads the paper, comments on it or questions the student, and then offers suggestions for revisions. When a students shows us a paper, we first look for the central idea or thesis. As we read through the paper we check the organization and development, trying to ignore any punctuation or spelling errors. After reading it, or during the process, we point out strengths; then we focus on what seems to be the major problem in content. If organization is the major problem, the student is asked to think of other ways to organize the paper. The next time we see it, we again concentrate on the major problem. The success of this method depends upon the instructor's ability to focus on the major problem of the paper. The teacher should list in order of importance the criteria for a well-written paper. The list might be central idea, organization, development, sentence structure, voice, punctuation, diction, and spelling. As the teacher reads the paper, he or she can point out to the students the strengths (e.g., a meaningful thought, good transition) but should only comment on *one* weakness. If the central idea isn't clear, that should be the point of discussion. The student then revises the paper and comes in for another interview. Students of course know what the criteria are and, hopefully, learn to correct many of their own errors; or as their central idea becomes clear to them, they will automatically improve their organization and development. The mechanical aspects of the paper—grammar, diction, and spelling—should be the last things discussed. These are often the easiest problems to detect, but if students are concerned about mechanics before they are concerned about their thoughts, they might end up with a technically perfect, but very dull, paper.

The interview method eliminates the study of grammar in the classroom. However, it is useful for the teacher to have an understanding of the new theories of grammar, such as those of Postal, Chomsky, and Fries.[16] A knowledge of transformational grammar is helpful to a teacher in analyzing many writing problems, but the student need not study it any more than a patient needs to study medicine in order to follow a doctor's prescription.

Supplying students with textbook models of "good writing" is, however, a poor way to proceed. Models which, for instance, demonstrate different types of paragraph development, such as comparison, contrast, cause and effect, examples, or description, have little relationship to the practice of writing. A study of one hundred paragraphs from *Saturday Review*, one hundred from *English Journal*, and one hundred from letters to the editor of the *Richmond Times-Dispatch* produced the results found in Tables 1, 2, and 3.[17] Table 1 indicates that fifty-six percent of all the paragraphs use no textbook method; Table 2 indicates the variety of nontextbook methods used to develop paragraphs; and Table 3 indicates the most frequently used methods of development. The only textbook

Table 1

Occurrence of Textbook Methods of Paragraph Development

Method of Development	Paragraphs from *Saturday Review*	Paragraphs from *Richmond Times-Dispatch*	Paragraphs from *English Journal*	Totals	Percent of All Paragraphs
No textbook method	53	62	53	168	56.0
Examples	27	13	30	70	23.3
Reasons	7	15	6	28	9.3
Chronology	5	6	8	19	6.3
Contrast	4	0	1	5	1.7
Repetition	0	3	1	4	1.3
Cause-effect	2	1	0	3	1.0
Definition	1	0	1	2	.7
Description	1	0	0	1	.3
Comparison	0	0	0	0	0
Totals	100	100	100	300	99.9

method used to any extent is examples, and then in only twenty-three percent of the paragraphs. Most rhetoric books which contain these models encourage students to imitate them, but form should arise from need and should be a matter of invention, not imitation.

What, for example, would a model-oriented teacher do if Richard Brautigan handed in "Writing 14" (*Trout Fishing in America*)? The comments in red might include reference to poor organization, underdeveloped paragraphs, fragments, and weak central idea. The teacher might even stifle such original metaphors as "he can watch the hospital slowly drown at night, hopelessly entangled in huge bunches of brick seaweed."[18] The interview and group methods would at least give Brautigan a chance to defend himself.

Many textbooks written for students as well as teachers do make excellent resources for teachers who want to individualize learning to write. We have categorized these in the Bibliography. Furthermore, teachers should have a library of handbooks, workbooks, and

Table 2

Occurrence of Paragraphs
Not Developed by Textbook Methods

Method of Development	*Saturday Review*	*Richmond Times-Dispatch*	*English Journal*	Total for All Sources	Percent of 168-Paragraph Total	Percent of All Paragraphs
A combination of methods	18	25	19	62	36.9	20.7
Additional comment	19	14	25	58	34.5	19.3
Two themes	11	3	4	18	10.7	6.0
One-sentence paragraphs	1	14	3	18	10.7	6.0
Opposition	4	2	1	7	4.2	2.3
Question	0	4	1	5	3.0	1.7
Totals	53	62	53	168	100.0	56.0

Table 3

Occurrence of Four Most Frequently Used Methods of Paragraph Development

Method of Development	*Saturday Review*	*Richmond Times-Dispatch*	*English Journal*	All Sources	Percent for All Sources
Examples	27	13	30	70	23.3
A combination of methods	18	25	19	62	20.7
Additional comment . .	19	14	25	58	19.3
Reasons	7	15	6	28	9.3

programmed texts to which they can refer students in the laboratory or classroom if students need or want to use these sources to overcome a specific problem. The teacher who has an understanding of the variety of materials available, as well as an understanding of each student's needs, can use this procedure effectively.

An individualized method has advantages for both the teacher and the student. Instead of spending long hours writing comments on papers, comments that are often ignored, the teacher can function as a professional, diagnosing students' problems and guiding them to solutions. The student will benefit by the personal contact and the immediate feedback that is often lacking in the classroom. Comments which might be misunderstood by the student if they were written on the paper can be clarified. For instance, if students see the word *vague* written in the margin of their paper, they may not know why the instructor considered the sentence or idea vague. The teacher who is marking the paper may not have the time or space to include a lengthy comment. In the interview the teacher can quickly explain why he or she thinks it is vague and discuss solutions to the problem. Often teachers have a limited time to grade one hundred essays; thus, they tend to mark only the errors, but "there is by now an impressive body of evidence that indicates that negative information—information about what something is

not—is peculiarly unhelpful to a person seeking to master a concept."[19] The personal interview can eliminate negative information if the teacher leads students to discover means to overcome their writing problems: "When we identify strategies implicit in students' writing, our responses can be much more useful to our students. We can help them see the value and the limitations of what they are currently doing and can define more clearly what we want them to do in subsequent essays."[20] In other words, to learn the process of writing, students need to do the thinking.

3 Into Practice: Classroom and Laboratory Methods

1. A Cup of Tea

Nan-in, a Japanese master during the Oeiji era (1868–1912), received a university professor who came to enquire about Zen.

Nan-in served tea. He poured his visitor's cup full, and then kept on pouring.

The professor watched the overflow. "It is overfull. No more will go in!"

"Like this cup," Nan-in said, "you are full of your own opinions and speculations. How can I show you Zen unless you first empty your cup?"

To manage an open laboratory situation in no way implies that the teacher is not demanding of both self and students. The optimal laboratory situation is filled with more alternatives than the teacher can record in any syllabus. The strategies discussed in this chapter explain to students the process of writing through analogies and metaphors that stress role playing, talking, and doing. The way these exercises are perceived by classes, small groups, or individuals accumulates meaning throughout the length of a course.

On the first or second day of class, most teachers give a diagnostic writing assignment. The assignment should be simple enough that all students can accomplish it. One such assignment is to tell the students that they have just met an interesting person (male or female) who has agreed to come to their house when class is over. The teacher has forbidden them to talk any more, so the students must write directions from school to their homes. This assignment can be used as a springboard for metaphors for talking about writing throughout the course. For example, it can be used to discuss levels of diction or language (when you "hit" the stop sign); development (How do I know where to turn? You didn't give me any landmarks or any idea of how many miles to go); organization (You sent me the wrong

way down a one-way street; you are taking me in circles). The analogies are endless, but they can often bring the problem of a much more complex writing assignment into focus.

A second diagnostic assignment which requires more skill in organization and development is to describe a favorite pet; to give three reasons why the student has chosen his or her course of study; or to explain one's reactions to college (see chapter two for additional assignments). These two diagnostic assignments should together give the teacher a clear picture of the students' strengths and weaknesses. Any student who has severe problems with mechanics can then begin an individualized program immediately.

Attitude Inventories

Next, the teacher can help the students become aware of what their attitudes about writing are by giving them a writing attitude inventory (see Figs. 1 and 2). A class discussion of the inventory will enable students to clarify their attitudes about writing, to verbalize those attitudes, and to be accepted by their peers and the teacher regardless of how they feel about writing. The problems caused by student attitudes about writing and about criticizing and being criticized should not be minimized. Teachers who use either of the forms or one of their own making show students how open the classroom and teacher are.

The forms may be confidential and handed in for the teacher's information only, but they are much more effective when used in small groups or even in a total class discussion. Students may be asked if they want the group to discuss their own attitudes. Another possibility is for the teacher to collect all inventories and redistribute them randomly, after which the class can work up a collective self-assessment. This enables the class to legitimize its past history in learning to write. Most important, however, is the creation of a forum where students can participate and be acknowledged regardless of what they believe. For example, students who cannot write about a certain work often do not recognize that their anger with the subject or treatment of the subject is a legitimate point of view. They may be saying, "I can't write about this the way I think the teacher wants me to write." If students can become aware of the reasons for their attitudes or for those of their peers and teacher, they can begin to look for ways either to cope with or change their attitudes.

Attitude Inventory

The following inventory is confidential and designed to aid teacher planning. Please be honest. Each question has six units following it. On the left is the most negative unit, on the right the most positive. Mark with an X the area which most clearly indicates your attitude.

1. Your attitude toward freshman English

   \- ____ ____ ____ ____ ____ ____ +

2. Your attitude toward reading in general

   \- ____ ____ ____ ____ ____ ____ +

3. Your attitude toward reading "literature"

   \- ____ ____ ____ ____ ____ ____ +

4. Your attitude about all the previous experience you have had in learning how to write

   \- ____ ____ ____ ____ ____ ____ +

5. Your attitude about learning to write now

   \- ____ ____ ____ ____ ____ ____ +

6. Your attitude about finding ideas and formulating a thesis for writing

   \- ____ ____ ____ ____ ____ ____ +

7. Your present general attitude about school

   \- ____ ____ ____ ____ ____ ____ +

8. Your attitude about your ability to master mechanical problems in writing (sp., p., ss., etc.)

   \- ____ ____ ____ ____ ____ ____ +

9. Your attitude toward your ability to improve your writing

   \- ____ ____ ____ ____ ____ ____ +

10. Your attitude about the importance of writing in your life

    \- ____ ____ ____ ____ ____ ____ +

Fig. 1. A sample attitude inventory for a freshman composition class.

A student in one of our classes was so hostile that his comments in class were always sarcastic and negative. The reason for this was made clear by his first paper: his writing skills were extremely weak, and he could not spell even the simplest words. In an office interview the problem was approached head-on: "You're really hostile, aren't you, Robert?" His response was that he could not read very well, he didn't like to write, and he couldn't understand why, as a business major, he had to take English. He was told that no one who wrote as he did would like to write either. Then we talked about his future goals and how

Attitude Inventory

Circle the answer that most accurately describes your opinions.

1. Only students who want to take a writing course in college should have to take one.
   Strongly agree Agree Undecided Disagree Strongly disagree
2. Most people who read your writing are not influenced by your spelling.
   Strongly agree Agree Undecided Disagree Strongly disagree
3. Executives do not need to know how to write because their secretaries will correct their mistakes.
   Strongly agree Agree Undecided Disagree Strongly disagree
4. As long as you get your idea across, organization does not matter.
   Strongly agree Agree Undecided Disagree Strongly disagree
5. Knowing how to write is necessary for most occupations.
   Strongly agree Agree Undecided Disagree Strongly disagree
6. Writing is fun.
   Strongly agree Agree Undecided Disagree Strongly disagree
7. If you have not learned how to write before coming to college, it is too late for the college teacher to teach you anything.
   Strongly agree Agree Undecided Disagree Strongly disagree
8. College students need to learn grammar.
   Strongly agree Agree Undecided Disagree Strongly disagree
9. Secretaries do not need to know how to write because their employers will dictate what is to be written.
   Strongly agree Agree Undecided Disagree Strongly disagree
10. Learning how to write well is too difficult for most people.
    Strongly agree Agree Undecided Disagree Strongly disagree

Fig. 2. A sample attitude inventory for a freshman composition class.

the ability to write might be necessary. We discussed avenues outside the classroom, such as the reading and writing labs, where he could get special help if he wanted it. Finally, he was asked to separate his attitude toward English from his attitude toward the teacher and to remember that his immediate goal was to pass freshman English. From that point on, he was a pleasure to have in class. Because his attitude had changed, he was able to improve. However, near the end of the quarter, we both realized that he had not improved enough to pass the course; twelve years of neglect cannot be cured in ten weeks. He withdrew from class with no hostility and even with a feeling of accomplishment. He said he planned to work in the lab before retaking the course. Some people might consider this an example of a failure, but we view it as at least the first step toward success. Robert's change in attitude gave him a chance to begin learning the writing process. He could take criticism from his peers and give constructive criticism to others. He became a useful contributor in small groups.

Analogies for the Writing Process

Once students have clarified their attitudes, they are ready to begin the writing process. The greatest initial challenge for the teacher is teaching students to construct their own thesis statements. Students need guidance in how to determine the central idea, and this involves initiating them into the process of writing:

> For too long composition instructors and composition texts have focused on the product rather than on the process. They have described the characteristics of the effective essay rather than the process by which such an essay is composed. To my mind, this traditional approach has all the merits of trying to teach someone how to bake a delicious cake by describing the shape, size, texture, and taste of delicious cakes. Though a person so instructed may learn to recite the characteristics of a prize-winning cake, he is still no closer to being able to bake one himself.[2]

Kytle's book is organized around four ways of getting started: analysis, analogy, brainstorming, and systematic inquiry. His conclusion is that the process is the product. Even though coming to grips with language and writing is more abstract than the prize-winning cake Kytle talks about, his metaphor can be extended: just as there is no *best* way to bake a cake, although each cake baker has a best way, there is no best way to teach

composition. The metaphor gets more complicated because the proverbial "best method" may work with one student and not with another.

To help students understand prewriting, "telling writing," executing the composition, editing, and evaluating the finished composition, these activities can be compared to the skills of diving. Does the diver receive a medal based on the average of his or her diving career? What proportion of the diver's "grade" is based upon skill? Degree of difficulty? What aspects are considered in evaluating? What relationship exists between the intellectual grasp of the moves of the dive and the execution of them? Since the diver is often not competing when diving, how does the diver "grade" him or herself? And, finally, how does lack of food, sleep, and practice affect the diver?

Another of the difficult things students have to face initially is criticism about their written work. They often find it difficult to separate the written word from themselves. A simple way to get them to overcome the feeling of personal hurt is to use a semantic approach developed by Sloveig Torvik.[3] The teacher should wait until everyone else is in class and then come in, write *HELL* on the board, and go about doing the usual tasks—take attendance, talk about assignments, and so on. Then the teacher can ask the class if they noticed what was written on the board and what their reactions are. The responses are usually varied: "You must be in a bad mood today." "I've seen students write dirty words on the board, but I've never seen teachers do it!" "Are we going to read something about hell?" Then the teacher can point to the word and ask students what it is. Again the responses will vary. At this point the teacher should add the *O*. Most of the students will be very relieved, laugh, and begin to relax. The *HELL* and *HELLO* can then be discussed from a number of points of view. First of all, the written word is simply a symbol, not the thing itself; second, people will react to our written words in different ways; third, we need to be able to deal objectively with words we read or write; and last, we need to be aware of the impact of words on others and on ourselves.

This semantic game enables students to become more receptive to criticism because it encourages rearrangement of details, calls to students' attention the possible alternatives of arrangement, and stresses the playfulness that can accompany criticism. For example, three student critics are apt to suggest three ways of rewriting a sentence for clarity. At first, students are looking for the "correct final solution" to the problems presented to the

critics and finally to the writer. One student in this situation called upon the instructor to select the "right" answer because, he said, "they can't all be right." He was told it was a matter of personal taste. After a moment of silence he said, "I'm not particularly hungry, are you?" The instructor responded that choice makes a good consumer. The notion of consuming language in this particular class became a game. Instead of feeling frustration or apprehension, critics looked forward to group criticism: "Because if this doesn't help you, I'll eat my words." This playfulness and gaming also works well with testing thesis statements, patterning ideas, and examining speakers' values in words.

Another visual analogy which can be used to introduce students to the process of writing again begins with a word the teacher writes on the board. Students are given three seconds to write down three or more words that immediately come to mind. The use of word associations to represent the collective thought process is especially successful with students who are fearful, confused, and conditioned to failure in manipulating words. This visual analogy, using a different word, can be employed throughout a course, and it accumulates more and more meaning as the students progress. Any word can be used for this exercise, but the teacher should be forewarned about some of the possible pitfalls. Some words, like *sports*, generate rather stereotyped responses; other words elicit responses too personal for the student to discuss comfortably. This is a risk an experimenting teacher sometimes has to take. The more possibilities the word suggests, the more varied the responses will be.

After the students write (or read to the teacher who records) their responses to the word *bird* on the blackboard, analogies to the writing process may easily be exploited (see Fig. 3). *Bird* is analogous, generally, to the "idea" of a paragraph; the associations represent possible proof and controls. A class is usually impressed with the overwhelming data generated in three seconds by one word. Furthermore, they are struck with associations which seem unpopular and impossible to relate. At this point the teacher should stress that beginning writers generally freeze *not* because they have blank minds, but rather because their minds are in a state of data overload *and* they may be unable to make sense of what they are thinking.

One way to illustrate to students that their minds are actually too full is to have them talk in small groups, with recorders taking notes or with the groups keeping track of every major point they verbalize. In one such group, a writer who claimed to have

Bird = Idea
Associated words = Controls, details, proof
Connecting lines = Links, rationales, relationships

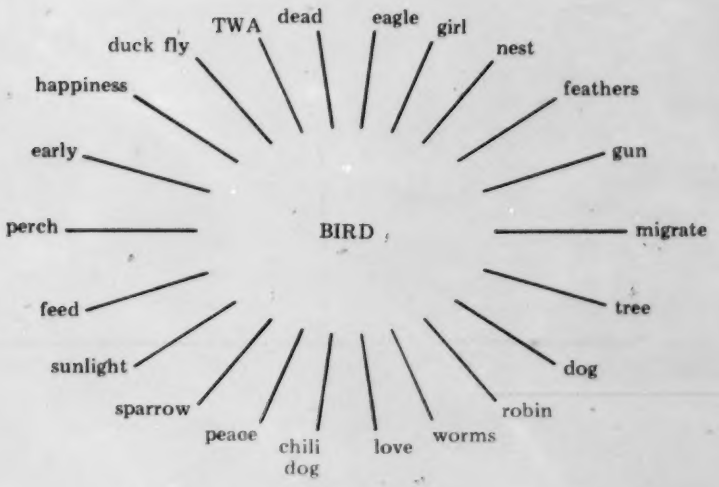


Fig. 3. Commonplace words can be used to construct analogies useful in discussions of the writing process.

a blank mind generated twenty ideas, any of which could have been worked into a thesis either alone or in combination. In this specific case the class was told to select as many ideas as they could and compose thesis statements from them. In fifteen minutes the class generated over one hundred workable thesis statements. As students learned to request time for such a session when they felt at a loss during the invention process, the problem of a blank mind became history.

When the class discusses "links," members realize that even for obvious connections like *bird-tree* the links may differ. The necessity for discussing thoroughly how *bird* relates to *tree* becomes obvious when the possibilities are explored: home, perches, nesting, life, shoot in, survival, graceful, think about. The next problem is how to free the student from data overload.

In order to discuss the idea *bird*, the writer must in some way

control the idea. This control is limited or governed by form, audience and voice, and authority, but not necessarily in that order. The form, depending on the scope of the idea and the capabilities of the author, may be a paragraph, essay, article, book, or poem. The audience—teacher, peers, experts, children—will influence the voice. And finally, the writer's education, knowledge, and expertise will determine his or her authority. Each aspect influences the final product, and each is dependent on the other. Thus, the teacher must discuss the author's knowledge of various aspects of the associations, his or her capacity to direct the links in support, and finally the audience. Obviously, the fifth grader's paragraph about a bird's nest will differ from the ornithologist's paragraph about the nesting habits of the tufted titmouse in the Miami Valley.

At this point the class may function as a whole, in small groups, or as individuals to test controlling an idea, constructing a thesis, and explaining the links. So often this third point is most difficult because the advertising media prepackages words, leading beginning writers to assume that their association is the only possibility or that it is a shared truth. One way to overcome this assumption on the students' part is to remind them of the *HELL-HELLO* exercise. Another is to construct thesis equations using mathematical symbols.

Experimenting with simple equations illustrates for students the governing power of topic sentences, the necessity for carefully drawing up their plans, and the variety of approaches for developing paragraphs. Students become sensitive to the power generated by semantic equations as they structure thesis statements into algebraic equations or the reverse, starting with equations and establishing verbal substitutions. One student designed his thesis statement into the following: V = ME. His verbal translation: "Vengeance is mine saith the Lord." Another student who wanted to begin with "Nothing will come of nothing" developed $0 \overset{+}{=} 0$. A third example: $V_m = \frac{h}{w}$, or as the student explained, "My van is my home on wheels." In addition to illustrating to students the governing power of the thesis, this exercise can help students recognize the interrelationships of verbal and mathematical structures. Finally, this is a useful analogy to encourage authority in ordering regardless of where the writer is. It should be noted that the game is more successful in small groups that elect to pursue it.

The Portable Group

One technique which expands the group concept to make use of a community approach to education is what could be called the portable group. In order to cope with the geographical and cultural isolation of the commuting student, the freshman teacher can utilize a student-developed "commercial analysis." The form reproduced here (see Fig. 4) was designed by students to assess or critique television commercials.

Students used the community and their own families as learning resources for this analysis, which became a popular event in many students' homes and at their jobs. Often these outside groups provided class groups with valuable insights. Several students mentioned that their parents gave particularly fascinating insights into questions and that parents and students were mutually excited about the chance to be a part of each other's learning. As the separate lives of home, school, and work were integrated, the isolation many commuting students felt was dissipated.

Although the analysis was originally designed to evaluate television commercials, parts of it were informally adapted and rewritten to evaluate television programming and movies and to generate topics for writing. Several students utilized the list to generate criteria for criticism. Finally, classes found themselves evaluating even newspapers and magazines more carefully. The use of the analysis places students in the roles of teacher, director, explainer, recorder, and listener. These roles give students confidence, teach them to be careful listeners and evaluators, and help generally to increase their awareness.

If the teacher uses a study of commercial programming early in the course, students quickly become aware of the verbal and visual means by which commercials attempt to convince audiences. The unity, emphasis, and coherence of commercials represent at best "artful" logic, at worst, artless fallacy. From the commercial analysis students can examine the effectiveness of details (proof) and examine why the rhetoric is either entertaining or exasperating.

Possibly the best rationale for students to develop the extended group is to foster awareness in them as they examine their visual world. Students pay far closer attention to the art of commercial programming than they do to the art of nature. An awareness of the "super sell" of wish fulfillment is often the greatest way to illustrate how commercials reduce and sterilize language or en-

hance and enrich it. Attention to myths and how they function in the language of the marketplace is also important, as Pierre Maranda suggests in the introduction to *Mythology*:

> Our myths are made of depilatories, royalty, pets, antiques, political ideologies, religion, hair tonics, cinema actors, scientific theories, cars, etc., enticing avenues to the Paradise of which, ultimately, they refuse to acknowledge the loss.[4]

Generally, students agree that verbal-visual commercial techniques are often either dishonest or entertaining or both. As they examine and elaborate upon the criteria for evaluating commercials, they gain clear insights into how honesty, sincerity, humor, and satire can be used in writing or speaking. Their evaluations create a source of responses with which the teacher can explain or clarify writing problems throughout the course.

Voice and Invention

As students evaluate commercials, the analysis generally causes a degree of tension concerning their values, regardless of what they are. When discussing manipulation and techniques of manipulation, students are caught not only in problems of how to create honest communication, but also in a growing awareness of their own mythology and philosophy. Beginning writers often have difficulty selecting a perspective or voice because they believe that subjects automatically include their perspective as a given. One class worked on an extensive list of words associated with the word *rock*, which students felt had no individual meanings or connotations. Then students were asked, "How is your reaction part of the subject?" As these students compared lists, they began to see sets of approaches and values connected with the words they associated with *rock* which indicated mythological or philosophical relationships to the word. Students were quickly aware that words such as *death*, *God*, and *war*—which some students associated with *rock*—carried the speakers' values. One student stated, "I cannot think of God apart from my attitude toward Him." The exercise with the word *rock* illustrates that words contain both shared and individual meanings. By gaming with word associations, students can clarify their values, share those values with the group, and examine others' myths and values. Again the teacher can stress that the inability to write is often caused by data overload, the Robinson Crusoe-blank-sheet-of-paper syndrome.

Commercial Analysis

Product:
Program Sponsored:
Time of Day:
Local or National:

Setting

- place or background:
- how many set changes:
- where in time:
- props used:
- colors used:
- type of lighting:
- overall effect:

Music

- choral:
- orchestral:
- small group:
- tempo:
- background noise:
- overall effect:

Characters

- age:
- sex:
- dress:
- relationship between characters:
- does relationship change, or is change suggested:
- nature of change:
- use of stereotypes:
- use of famous names:
- authority figure:
- "man on street":
- "innocent bystander":
- what parts of body exposed:
- what positions bodies in:

Language

- slang:
- appeal to certain group:
- slogan or clincher phrase:

Fig. 4. A sample form for analysis of television commercials.

repetition:
loaded words (a word can get loaded as it is used):
vague words:
use of "quoted material":

Camera Techniques

speed of action:
variety of camera angle:
closeups:
distance shots:
zoom shots:
overlays:
focus upon person/items:
juxtaposition:

Validity

personal testimony:
scientific surveys:
authority figure:
famous person:
debate:
competition/putdown:
"low" profile:
reverse psychology:
humor:
the absurd:

Fantasy

explicit use of cartoons:
wish fulfillment:
use of animals:

Consumer Appeal

explicit reasons given to buy product:
promises made for product (implicit/explicit):
how does product improve quality of your life:
appeal to reason/logic:
appeal to basic drive (hunger, thirst, sex, success):
appeal to latent fear:

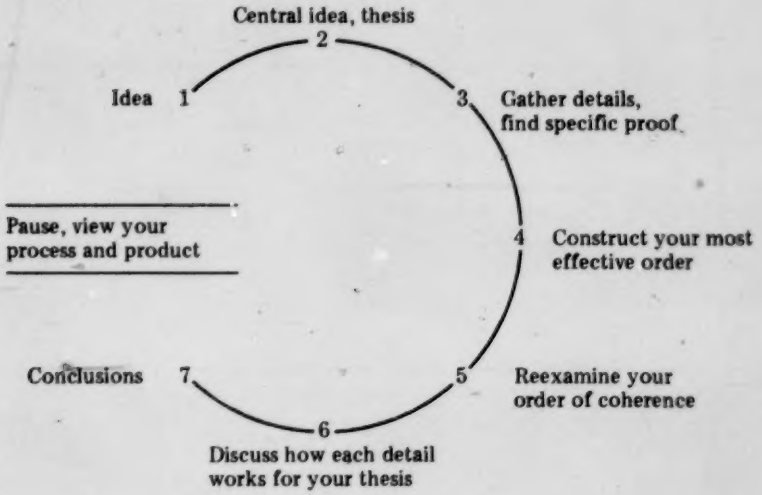
Once students have overcome this syndrome, they then need a method to attack the paragraph or theme itself. Again a visual image can help them understand the process (see Fig. 5, Plan A). However, the student may not come up with an idea. If this happens, the teacher can instruct two group members to record every reason a writer can't write. Generally, the recorders will hear several thesis statements; in one of our classes a listener actually recorded a poem. Here, too, a visual image may help (see Fig. 5, Plan B). A note to listeners: students who say they have no ideas will often tell you too many to write down. Another visual device which enables students to see proportion, organization, and development in a paper involves the use of stick figures (see Fig. 6).

Games

Because beginning writers are bombarded with choices, they ought to examine possibilities. The moral crisis felt by the beginning writer is best illustrated by the following game. The teacher places three circles on the blackboard so that they are in a triangular relationship with each other and then stresses that after the students have heard the directions for the game they are to record their questions and answers. They may not under any circumstances question the teacher or any other members of the class. The directions are quite simple. The student is alone in a boat that is safe, seaworthy, and large. As the student looks out, he or she sees that the other boats which are in sight are sinking, and he or she will be able to save the crew of only one boat. The student must decide whether to steer toward Boat 2, which contains the student's mother, or toward Boat 3, which contains four strangers. The student also has the option of saving no one and leaving the scene. Class members must make a decision on paper and state the reasons for making it. They can also be asked to record in as much detail as possible their thinking prior to their decision and afterwards.

This exercise can be the basis for a discussion of morality, definitions of language, and arguments. Furthermore, it can be at least a first step toward showing beginning writers the interrelationships between authorship and authority. The boat analogy accumulates meaning since it may be used again at any stage in the writing process to clarify the necessity for making a decision and providing a rationale which is honest and sound for both the audience and the writer. The class can discuss the limits which

Plan A: You Have an Idea to Test


Central idea, thesis
2
Idea 1
3 Gather details, find specific proof
Pause, view your process and product
4 Construct your most effective order
Conclusions 7
5 Reexamine your order of coherence
6
Discuss how each detail works for your thesis

Plan B: You Have No Idea What to Write

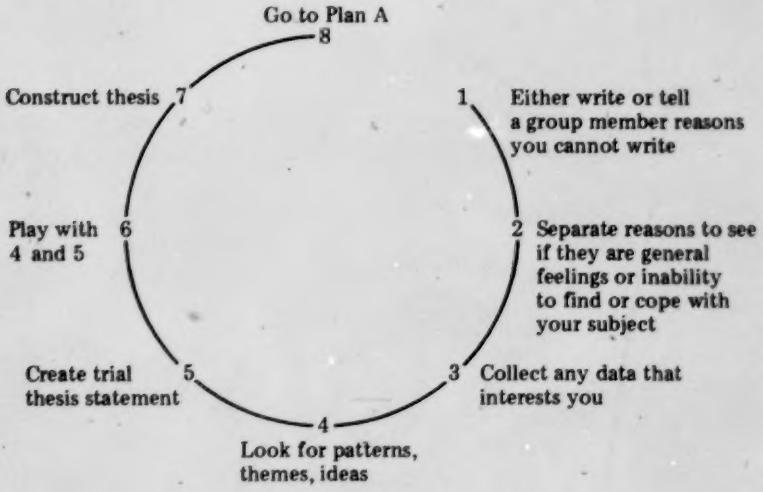

Go to Plan A
8
Construct thesis 7
1 Either write or tell a group member reasons you cannot write
Play with 4 and 5 6
2 Separate reasons to see if they are general feelings or inability to find or cope with your subject
Create trial thesis statement 5
3 Collect any data that interests you
4
Look for patterns, themes, ideas

Fig. 5. Diagramming the composing process often helps students to begin writing.

would be necessary as they consider forms: poetry, the news report, the essay, and so on. Each one of these forms calls for a different order and use of details. This game may be conducted initially in a large group, but it is better suited to small group or individual writing assignments.

Another game which is flexible in the way it can be administered in the classroom is the survival game. The students are told they are each the last person on earth. The teacher takes them through the initial hours of discovery and, moving outside their immediate environment, notes details which lead them to believe that everyone else is gone. After five to ten minutes of such description, the students record their thoughts and activities for their first week in which they find themselves "on their own." The teacher should caution them to avoid any consultation with any other student or person with whom they come in contact while they prepare this informal journal. In fact, they should not mention the assignment to anyone until after they have completed it. In some instances, students may write for two class periods. The class should then discuss the difficulties imposed by the silence rule. As soon as the students form small groups, they realize and consider the options provided by other students: some students bring up problems other students have not considered, and some provide means of coping that no one else has included. The class can then discuss the options of form which come out of the informal journal entries and the ways they have for developing their ideas.

The game becomes even more complex if the teacher tells the students that they have searched throughout the surrounding area and have discovered that they are not, in fact, the last living person. They have found the members of their classroom small group and have the option of leaving that group or deciding to band together to form a small society. They are asked to inform the group of their decision and reasons in writing.

One other exercise that works well for beginning writing assignments is having the students describe a picture. The teacher can provide magazine pictures of nature, urban life, animals, people, beauty, and the like. Each student selects an appealing picture and writes a topic sentence (students should be encouraged to avoid such openings as "this is a picture of" or "this photograph shows"). Then they can write their controlling idea (topic sentence) on the board. The class can make comments, suggestions, or ask questions before and after they see the picture. Having stu-

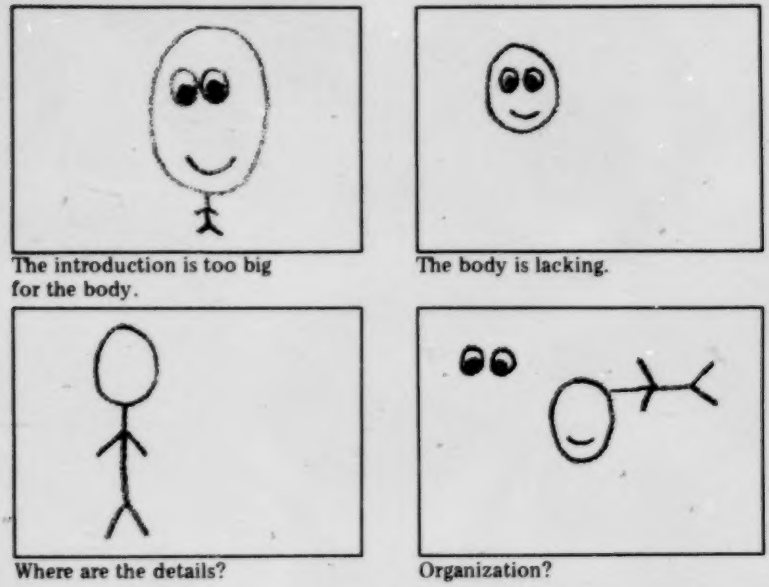


Fig. 6. Chalkboard graphics can quickly communicate structural problems in writing.

dents write their topic or thesis sentence on the board for this, or any, assignment should initiate discussion about developing and organizing a topic, vivid language, grammar, punctuation, or even spelling. For example, in one class a student wrote, "Let your mind wander into an eighteenth-century drawing room." We could all *see* the room, but we discussed other possible openings—journey, think about going, travel, picture being in—leaving the final decision up to the writer. Another sentence began, "There are several people." We discussed the importance of catching the reader's attention immediately. Finally, one student wrote, "I'd like you to imagine with me what I've seen of two lions." After surveying the picture, one student suggested, "Two lions are lounging at leisure," and we began discussing limericks.

Use of Literature

Although all of our processes of writing can be used in a composition class which does not include any literature, the classics can

provide a good framework for the student to discover values and to learn to think. Many educators feel that literature should be a separate course. Perhaps this is because teachers who teach composition and literature in the same course often forget to put away their lecture notes on the literature, which represent years of research and teaching. Literature need not be taught as literature per se. To assume that every student learns or benefits from the same set of facts at the same time about any classic or anything else is simply false. A classic can give the students a common starting point for discussions which are germane to the writing process.

For example, if students read Dante's *Inferno*, they react to Dante, verbalize that reaction, and share and grow in their speaking and writing skills as they express their reaction on paper or in large and small groups. Their papers probably will not reflect a literary reaction. However, the variety of topics that are generated in group discussions of literature provides students with numerous options for experimenting with voice, audience, and subject matter. Major critical issues and problems may be introduced as they arise from student discussions.

In order to integrate laboratory methods with composition and literature, the teacher generally functions to help students process their ideas inductively. Consequently, much class time is spent in prewriting, thesis testing, criticism of the arrangement of details, and discussion of finished papers all intertwined. Sometimes several students get interested in the same topic. If this happens, allow the students to group according to topic; then students can see how any topic can be developed in a number of ways. In our study of Job, for example, several students wrote on the idea of "Why me?" Some papers were serious, others ironic, and others funny. Thus, students who work in groups do get models: their peers' papers.

In the past students have said to us, "Is *this* what you want?" "Is this the *right* way to handle the topic?" They discover, however, that options in treatment transcend right and wrong. In our study of the *Iliad*, one student wrote a radio broadcast in which a sports announcer was describing Achilles' battle with Hector. Another student wrote a letter back to Athens ordering new bootstraps and giving the people at home news of the war. In fact, once students realize that they don't have to memorize dactylic hexameter, they begin inventing and doing research on their own. One student, for example, spent hours in the library trying to find out if the *Song of Roland* influenced people to join the Crusades. An-

other student brought in an unsolicited report on Walpurgis Night when we read *Faust*. And modern newspaper or magazine articles that relate to what we are reading or have read are a common occurrence and often provide information for students' papers.

Options for Classroom Problems

In addition to having students who are inventive and eager to work, the teacher is faced with others who do not want to work or will not work. Thus, one possible problem of the lab approach which strikes a nerve in our accomplishment-oriented souls is simply this: What if the students don't work? Several examples serve to illustrate the teacher's options in this situation. Allowing students to state the reasons they are not productive is often motivation enough. Once the students have stated their reasons, instructors may clarify the class or group task at hand or ask in what ways they can help the student or group to begin, but they should remember that the responsibility for productivity and motivation belongs to the group. Group members should also have the option of redesigning their own group model or process. As students deal with these problems, the teacher can ask them to record their progress, difficulties, and solutions. Thus, the situation can produce an on-the-spot paragraph developed by chronological order. If the problem is one student who comes to class habitually unprepared, that student's group is likely to become disgruntled. Peer pressure is often as effective in getting the student to come prepared as anything the teacher might do.

The teacher who uses groups must be flexible. Although groups could be used exclusively in the classroom, there are times when other teaching techniques are more appropriate. One example of class exploration of the use of groups and alternatives occurred one day when one-third of the class was absent, one-third was unprepared, and one-third was prepared but angry because they anticipated being used. The behavioral manifestation of this situation was total silence. The instructor went to the board and asked the students what they would include if they were to write a criticism of the class. Quickly the class generated criticisms about the class, the weather, the tests, themselves, and life in general. Everything was listed on the blackboard. Students discovered that everyone would be able to perform if they ate, rested, solved the energy crisis, simplified their schedules, quit part-time jobs, weren't tested every day, didn't fight with friends and family, had a car which

worked, didn't have to worry about being overweight, weren't in love (or out of love), and so on. A large group wrote a paragraph describing first what was bothering the group and, second, how the class could be restructured to cope with the situation. Then students went on to write their own papers on any one idea that had been generated. Many students felt it was the best class of the quarter. They discovered that they were filled with ideas about subjects other than the ones we had prepared. When students are so overwhelmed by tests or assignments in other courses that they simply do not have the stamina to function well in a small group, the perceptive teacher should be able to detect this and be prepared to switch to another method. There are times when the students could benefit more, for instance, by writing on their own, by having class discussion, or by listening to the teacher lecture.

Mechanics

One final area of teaching that must be covered is the mechanics of writing. By the time students get to college, they often have a very negative attitude about learning or understanding rules of punctuation. One method we have used successfully with individual students and whole classes to make them aware of the necessity to punctuate correctly is to deal with the *idea* of punctuation on a sensory level. The teacher asks the students to close their eyes and imagine that they are driving a car. Then they take the following trip: "You are driving down the road at fifty-five miles an hour, the legal speed limit. You are approaching an intersection and the light turns green, so you continue driving at the same speed. When you reach the intersection, you realize that cars are still coming from the opposite direction. Luckily, you get through the intersection without getting hit. As you continue down the road the same thing happens at the next intersection. You continue driving at fifty-five miles per hour. Without warning, you come to a sharp right curve in the road and are just barely able to keep the car on the road. Just as you relax and speed up to fifty-five again, the road curves sharply to the left. When the road becomes straight, you notice a stop sign. You stop. There is no intersection here. In fact, you are in the middle of the country. You start up and begin to pick up speed just as you see another stop sign. Again no intersection. This happens five times. Okay, now open your eyes and tell me how you feel."

The students admit to feeling frustrated, nervous, afraid, and even angry. They say that they expect the road signs to have meaning, to be there as a warning, and to have a purpose. Then the teacher can explain that their trip was like the one he or she took through their papers if their punctuation was inaccurate or missing. At this point, the students are usually willing to talk about periods or semicolons (stop signs), commas (slow down), or colons (green lights).

But another problem soon arises if the teacher says, "Two independent clauses joined by a coordinating conjunction must be separated by a comma." When the moans subside, the teacher can agree that learning the names of parts of speech is boring, and maybe they would rather listen to a personal anecdote that the driving exercise brought to mind: "I had a problem with my car this weekend and took it to a service station to have it repaired. You know that big round whatchamajigger under the front part of the car?" Students will be quick to explain that the watchmajigger is the air filter under the hood. "Well, anyway, the problem was with the thingamabob under the whatchamajigger," to which they will no doubt respond, "You mean the carburetor." By this time students usually have gotten the point. They begin to see the need for having a common vocabulary in order to talk about how to punctuate. The teacher can reinforce the point by trying to discuss the idea of a comma without mentioning the parts of speech or any grammatical terms. The students may not be overjoyed about learning the terms, but they will be aware of the purpose for learning them and thus will be much more receptive.

Students often view punctuation, word ordering, and mechanics in general as superficial and arbitrary. The exercise involving the sensory drama of the car trip with closed eyes illustrates to students that mechanics arise both with and from essential forms, structures, and needs. We have developed stoplights and signs to protect drivers, to inform them of social and legal expectations, to balance the individual freedom of traveling with social expectations of order and procedure. Since students may have experienced the terror of lostness through the driving analogy, the teacher can extend the analogy to discuss the need for ordering which is implicit in language and thought. One way to follow up the blind trip in the car is to give students some poems of E. E. Cummings. Cummings cannot be punctuated without being rewritten. Students who begin the task of punctuating Cummings think they are edit-

ing, but, instead, they discover themselves in dialogue with Cummings' process; this dialogue enables students to examine their own assumptions about order and language.

For teachers who feel that a whole class could benefit by doing exercises or tests, we recommend that they prepare the exercises themselves or have students prepare them. The students who are designing exercises for themselves or others may do this as an extension of peer critique or, in small groups, as an exercise which is learned by making the test, then reinforced by taking it. Their sentences on the exercise may deal with future assignments, facts they should know about the course or the college, or even the assignment they are doing. Here is part of a teacher-designed comma test that talks to students (see chapter two for additional exercises):

1. When class started yesterday five boys were sitting in the back of the room.
2. The boy in the back of the room wearing the green shirt fell asleep.
3. You know that the preceding sentence contained a restrictive clause don't you?

The teacher should tell the students that the exercise does say something. Students are so conditioned to taking meaningless tests that the first time they are exposed to a "talking" exercise they aren't even aware that it is talking.

The laboratory method and the exercises given in this chapter cannot be neatly set down in a syllabus before class begins, to be covered on day X. The techniques must become an integral part of the teacher's method if they are to be used effectively. The exercises should arise naturally when the needs of the student, group, or class indicate that a given exercise would be useful. Meanwhile, the teacher must continuously build upon these techniques, revising, refining, and redefining what is useful in any given situation.

4 As Learners Evaluate: The Process of Evaluation

> To summarize my discontent, graduate school forced us through a highly restrictive program. We had to drop any preconceptions that we brought with us regarding the nature of literary study. We gave up all individual freedom when we entered the graduate program and agreed to do what we were told. . . . And ironically the degree gave many of us the power to make another generation of students suffer through the same program. This was known as preserving Tradition.[1]

George Bellis's evaluation of his graduate English studies touches upon some of the major reasons why both undergraduates and graduate students are disenchanted. The liberal arts seem anything but liberal and artistic. The major issue implicit in Bellis's analysis centers on the notion of academic freedom for all participants in university learning. The luxury of working with language is not merely learning the definitions of words such as *freedom;* it includes recognizing the fragile and essential tension between personal and social definitions of the word. That tension in the definition of words is vital and necessary in learning and in evaluating learning.

Scholarly research and criticism as well as student essays gain power if the variables are controlled, if the subject is focused, and if the voice and attitude of the writer (or evaluator) are made clear. Precise evaluation involves, therefore, functioning within clearly defined limits. All art illustrates an imposition of order and form on experience. This imposition of form and order implies judgment. To allow students to discover for themselves the necessity for order in language is to allow them to judge for themselves within a social context. To be heard as an individual and understood by the group must be seen as an ongoing process, not a product. The closest metaphor is the madrigal, where the individual and the group celebrate a simultaneous integrity.

The soul of Western critical thinking involves limits, focus, and rational order. As teachers, then, we are confronted with the option of asking the student to evaluate not only thinking and learning, but also, on a larger scale, the process that is or is not facilitating learning. Those members of the university or college who agree that student evaluation is vital and necessary also agree that students should evaluate teachers, materials, and courses; but the question of how evaluation ought to proceed has generated a professional paralysis. Nearly everyone, except the student, has been asked to devise an evaluation tool for assessing student learning. However, any tool where the parameters are preestablished may not consider the student who is generating his or her own criteria for both learning and the evaluation of learning.

Our evaluation tool was designed with three concerns in mind. First, we wanted to see if the students could use language instead of letters, numbers, and single words to evaluate the course and, in doing so, to generate as many criteria for evaluation as they wished in addition to illustrating their skill mastery. Second, by using the short essay form to evaluate the course, students are able to establish a tone and a voice, to include elements we might not have thought of, and to discuss elements which are impossible to quantify. Finally, we wanted this model of evaluation to demonstrate that we were listening to each individual. Group statistics, however valid, are more appropriate for the purposes of promotion and tenure, government grants, reappointment, and testing a model. We wanted an evaluation which was closest to dialogue, one in the students' own words.

One possible sequence for students to follow in developing an evaluation process for their writing in the classroom includes describing, judging, and predicting:

> By describing what happens in their talking, writing, responding, etc., they [students] may also appreciate the complexity of what they are doing in their activities. They need not be told constantly by the teacher that they "ought" to be doing things; they will see this themselves.[5]

Any teacher who uses a laboratory method and who teaches writing is confronted with daily evaluations arising from both the process and the product of student writing. Evaluation is an integral part of the laboratory method; in fact, it is the means whereby students develop both as critics and writers.

First, students should not only consider what they have done and what they are doing, but also what they will be. This aspect of evaluation suggests more than the students' perception of their writing; it involves evolution of thought processes, identity, ability to communicate with self and others, and, finally, the notion of choice and self-determination. Evaluating a communication skill often involves multiple perspectives. Thus, within the laboratory environment, "learning and teaching, finally, are processes that depend upon a contingent link between a teaching source and a learner. It is for all these reasons that teacher and student are indispensable members of the evaluation enterprise."[3] By dividing the teacher from the students, Jerome Bruner has established strict roles and has assumed that these "members" are, respectively, the teaching source and the learners. At first, this shift in terminology forces the question of who is responsible for the source of teaching and learning in terms of roles. Bruner's language does not clarify the place of authority but suggests that if we choose to describe accurately what happens when both students and teachers share in the evaluation process, we have multiple role options for both students and teacher: authority, student, teacher, critic. Both students and the teacher may play any one of these roles at a given time or simultaneously.

In the classroom or laboratory we may be evaluating writing, student performance, teacher performance, group performance, or any combination of these. The combinations produce a creative tension. Robert Pirsig, in discussing his students, says:

> The student's biggest problem was a slave mentality which had been built into him by years of carrot-and-whip grading, a mule mentality which said, "If you don't whip me, I won't work." He didn't get whipped. He didn't work. And the cart of civilization, which he supposedly was being trained to pull, was just going to have to creak along a little slower without him.[4]

The opposite of the slave mentality is the data overload that results from overchoice. Students who are used to being told to write a five-hundred-word, five-paragraph, comparison-contrast theme which is due at 10 a.m. Friday may be overwhelmed by the fact that they can choose their own subject, form, length, audience, and voice.

Many times in our classes students have added options to write, evaluate someone else's paper, work in a small group, prewrite,

have an interview with the teacher, or do research in the library, not to mention cutting class. One student, in fact, said, "What would happen if I didn't come to class?" The response was "Nothing. Nothing comes from nothing." He came to class. Students who are concerned about the choice overload can be reminded of the bird analogy. Just as they made a choice in narrowing their topic through linking words, so can they make a choice about handling options in class. The notion that the process of learning and, therefore, evaluating writing is shared, with any combination of strategies possible, means that the process may be considered chaotic simply because of the many options available to anyone exposed to it.

Course Evaluation

The initial evaluation form we hand out after six weeks of instruction (see Fig. 7) asks students to evaluate both the advantages and disadvantages of the interview method (evaluating their papers with the teacher in or out of class and revising them until they are accepted); to discuss what they feel they have learned about writing so far; to evaluate whether or not student editors (students who read and evaluate their papers in class) help them; and to evaluate whether or not being a student editor helps them in their writing.

One student's fall quarter evaluation clearly showed the tension between discovery and receiving help and "keeping his opinions and theories to himself." For this student who hated grammar and punctuation, the "amateur professors" in his student group were not helping. Another student noted: "If the student is knowledgeable himself, as far as writing or punctuation is concerned, the answer is yes [student critics are helpful], but some are of no help at all!" A third student was pleased with the system, "but I better watch myself not to be so critical. I'd be a good teacher with a RED pen." The problem of peer, self-, and teacher evaluation is central to skill development as a writer and as a critic.

The task of interpreting evaluations from a class must be carried out in a dramatic context, i.e., stopping the action and considering all of the students' responses as they relate to the students' learning, as well as seeing the drama of the entire group coping with evaluation. To build an evaluation tool that allows for student "contradictions" may mean that the student can become aware of the tension which results within and from criticism. The

Fall Quarter Evaluation

Directions: Please check the appropriate boxes or PRINT your answers.

1. Do you prefer the interview method to having papers marked with a red pen and handed back to you later? YES _____ NO _____

2. What are the advantages of the interview method?

3. What are the disadvantages of the interview method?

4. What have you learned about writing so far in this course?

5. Have the student editors been helpful? YES _____ NO _____
Explain why or why not.

6. Have you learned anything from being a student editor yourself?
YES _____ NO _____ If you answered yes, what have you learned?

7. Would you like to have exercises in class on any of the following?
   A. Grammar _____
   B. Punctuation _____
   C. Other _____ Please explain: _____
   _____

8. Would you like to make any other comments?

Fig. 7. A sample form for an initial course evaluation in a freshman composition course.

tension evident in the fall quarter evaluations is part of the creative process, criticism, and growth itself. In Macrorie's words:

> Disciplining himself in group critique sessions, a writer trains himself to be a better critic of his own work when alone with it. He knows he must stand by his words or change them upon criticism. The critics may praise and censure, rave and rant, but he must make the final decisions. He is ultimately responsible for his sentences.[6]

The teacher should allow room for a mutual study of students' growth in terms of themselves and their criteria, in terms of their "society," and, finally, in terms of expectations.

On her fall quarter form, a fourth student said, "The student editors all tend to say 'that's really good.' They don't explain why

it's good and they don't give too many ideas on how to improve your writing." In contrast to her view of the lack of help others had given her, she said she had "learned to be more objective about other's work. Also to give help where a thought might be out of context." As students criticize their skill progress, their own role, and the roles of others, the teacher is confronted with multiple fears stemming from lack of self-confidence and the expectations of others. The evaluations from students after six weeks in the laboratory indicated that they all preferred the method. Their criticisms centered on difficulties with peer criticism and provided additional criteria for teacher planning. It was also a starting point for students to cope with the problems of evaluation.

Initially, students appreciate the individualized approach. What is difficult for them to handle is the dynamics of peers as tutors. The hostility and fear are particularly great in remedial sections of English where students' lack of confidence in their peers is exceeded only by lack of confidence in themselves. Students who have greater difficulty with skills in writing prefer a teacher who assumes a more directive role in the laboratory situation. Because the initial expectation about how teachers should carry out their role may not be met in the laboratory situation, student evaluations reflect this motif: I can't help anyone else because I can't help myself.

However, one of our remedial classes was asked to evaluate weaknesses in the laboratory approach during the winter quarter, and not one student in this class indicated any weaknesses in peer criticism. Rather, students felt that evaluating other people's papers helped them see their own mistakes. Moreover, the essay answers illustrated an improvement not only in the area of skills, but also in the area of self-confidence and insight. Although the students were asked to evaluate strengths and weaknesses in the method, they often talked in terms of their own weakness in writing.

We gave the students the following written directions: "Please state in one paragraph what you feel you have learned about writing in this class. Begin with a topic sentence and use some sort of logical organization. Try to back up your opinions with facts." Then they were asked to write another paragraph describing weaknesses in the method. We learned as much about the class as we did about the emerging personae. We have not edited or corrected the following student answers.

The "intelligent" writer

I have learned to organize my thoughts in a more logical manner. It has brought me from an unintelligent writer to a intelligent writer. From this I mean people are able to understand what I am writing about now, when they used to not understand.

"If I ever become a famous writer"

I've learned a great deal about writing in your class. I use to write without any form of logic, now I do. You taught me how to write with organization, how to organize my thought collectively. Sometimes I have trouble with correct punctuation. You have helped me considerably with it. Just think, if I ever become a famous writer you can say 'I taught him everything I know.'

The future: giving structure

In this writing class I have learned how to organize a paragraph. Also I have learned how important it is to be a good writer, and to be able to catch my mistakes. In the past I had trouble with a topic sentence and a conclusion. Now I am able to give structure to a paragraph. With what I was taught, such as punctuation, sentence structure, clauses, etc., I will have no trouble with writing in the future.

Becoming creative

I feel that writing paragraphs has helped me in learning how to think and write better. Since the paragraphs had to be our own ideas, it helped me to become more creative in my ways of writing. In writing paragraphs I've learned how to use some variety in my sentences. The course has been good because I've learned a lot about writing.

A male E. B. Browning

How did I learn? Let me count the ways. I learned how to start and finish a paragraph correctly. I learned how to use the comma, semi-colon, and colon in the correct manner. I found that writing good paragraph or essay comes about by doing a number of drafts. Writing is not just something you sit down and do, you should compose your thoughts and jot down notes as "inspiration" comes to you. I have learned a number of things about writing in this class, not just the fundamentals of writing, but little helps which make writing a paragraph a lot more appealing to the writer and the reader.

The process of teaching students thinking and writing skills leads from and toward a belief in self. A composition teacher in an open-door institution who is working with a group of remedial students learns quickly from the students themselves that the

Pygmalion effect has produced "failures" which are then self-perpetuated. The entire class in this particular sample felt they had improved. One of the major reasons that the students improved was that they only tackled one problem at a time. Critics who themselves feel weak in the skills are gentle in their criticism of their peers, but knowing that they themselves want constructive criticism on their papers, they try to give it to others. Once a peer or the teacher points out the major weakness, whether it is organization, a thesis, a conclusion, or whatever, the student can concentrate on that one problem. When that problem has been overcome, the student can then work on sentence structure or punctuation without feeling overwhelmed. Furthermore, by matching or pairing students who are strong in an area where another is weak, the teacher can help them both gain confidence. In the preceding evaluations, students expressed their identities as writers as being intelligent, potentially famous, confident of the future, more creative, and, finally, capable of inspiration. This growth in positive self-image accompanied an improvement in communication skills.

The discovery of self parallels the discovery of order, style, mechanics, objectivity, specification, clarity, and use of resources. The ability to apply data, to experience a freedom of options, and to realize a self-growth in dialogue with others is essential for clear communication. This ability provides students with ways to say "I am."

As students work with each other and the teacher in class, they begin to see that what is clear to them is not always clear to others. In one class, a student's first papers lacked all transitions and thus sounded choppy and rough. He was given a mimeographed handout on transitions, and he experimented with them. He could see the difference in the smoothness of his writing, and before long he was the person classmates came to for advice on transitions. The students always knew that the teacher could provide them with resources or advice; but as students learned their strengths and became resources for others, they were more able to ask peers for help with their weak areas.

Perhaps the situation where an individual has group support and receives technical help makes the prewriting and thinking aspect of writing a springboard to concern for skills. The following evaluations, again written at the end of the winter quarter, each indicate concern for a specific skill, i.e., prewriting, thinking, order, clarity, objectivity, style, and mechanics.

In using the laboratory method in learning how to write I have the advantage of getting other ideas from other people. I can express ideas and find out what other people think of them. Prewriting a paper has helped me a great deal because . . . by doing something a few times I get much more out of it.

I've always been able to write and express myself well. I think where your method has helped me the most is in my thinking process. I now go through reading a book with specific things in my mind, and by the time I've finished I have many thesis ideas in my head. All I need to do then is write it down, narrow it, and prove it. Not only am I able to do this in my writing, but in everyday thinking too.

I learned about the correct format for theme papers, and about supporting ideas with evidence. During this quarter especially, I learned what elements should be included in a character sketch; something I never knew before. Perhaps the biggest thing I learned was that a theme can not be all fact; it has to have some personal opinion or idea in it. I still have some trouble with topic sentences, but I feel I can write more effective papers now.

In this class I have learned . . . to be clear in what you are trying to say. Stick to one topic and don't jump around in your ideas. Another point I have learned is to back up any statements you might make with facts. You can't just sit down and spill out any feelings you might have. Your opinions may be completely different from anyone else's but if you have the facts to back it up, such as quotes, etc., then your opinion is just as valid as anyone else's.

I really feel that this process has helped me, because we learn through the mistakes of other people as well as through our own. Sometimes it's easier to find mistakes objectively in someone else's paper than it is to find them in my own. Learning *what to look for* has helped me proofread more efficiently, although it has taken some time. Hearing someone else's ideas about my paper also helps me see it more objectively, and gives me guidelines on what to improve in order to make the essay more readable. . . . Rewrites are good because often in a few days, it is easier to objectively criticize and improve one's own paper.

Through this class I have learned the small intangibles that make my papers more interesting to read. Even though I already knew the proper form of an essay, I learned to *apply* it. Also, by having other people, including the teacher, read my papers, I found out a style to use that was light, sometimes humerous and often interesting.

> I have not only found the handout sheets helpful, but, also the private interviews. I feel they have given me a better understanding of grammer, style and in a sense a knowledge of how to manipulate words. This became quite apparent to me after I had made so many mistakes in my own writing, that it was easy to find the same mistakes made in other papers I had edited. Without this type of learning situation, I might have continued forever making the same mistakes.

Along with recognizing their growth in specific skills, students also became aware of their growth as individuals and as members of a group. The responses indicate that students had a greater respect for attitudes and values of others and a better understanding of their own strengths as writers, as critics, and as individuals. The following sampling of responses shows concern for, in order, independence, self and others, critics, options, applications, freedom, and writing development.

> The laboratory method makes you really think since there is no teacher lecturing and telling us the most significant points in a work, it makes you feel on your own or independent. Discussing ideas with the other students is helpful. This is the way I get my ideas for my papers.

> I have received a lot of helpful criticism from my new friends. In particular I like the concept of putting the thesis statement on the board. It gives you insight into whether the idea will work or not before you start writing the paper. You also get some really good ideas on how to expand the original idea. I have received a lot of help just by critiquing other people's papers. By seeing their strengths and weaknesses I have realized my own.

> Group discussions (esp. small) are good because you can get into the ideas with your peers and come out knowing a lot more. Putting thesis statements on the board helps students see what is wrong with theirs and how to improve them. Critiquing is beneficial as the student learns, by being critical about someone elses paper, to be more critical with his a work. Rewrites are helpful in learning where you made your mistakes and how to correct them.

> The exposure of my thesis to the whole class and teacher gives me a better chance for a good grade on my themes. If my thesis is bad and hard to understand, then I know I have to change it rather than just turning in my first thought. This teaches me to consider every option before I show my thesis to critics.

> I have learned how to make my writing flow smoothly with the help of those transitional words or phrases. Also I have

> learned that a piece of writing must have a beginning, middle, and end. All should be related and well proportioned. By using what I have learned about writing in this class I have been able to better organize my answers on essay questions for other classes.
>
> I feel that being able to write with as much freedom we have really motivetes us in to writing more often. The laboratory method "breaks the ice" in writing essays. I don't think we are afraid of writing a paper now like we were in the beginning.
>
> I have learned not only how to pick a good topic, but also how to develope it to the fullest using facts, quotes, or examples. This could be learned only through having the experiences of writing papers and looking back at the flaws in them. My development can be seen by examining my first paper of this quarter with my last. Through our writing, I have gained confidence in my writing ability.

Several weaknesses were mentioned in these evaluations, including problems with the peer tutoring/critic system. Yet only fifteen percent said they still felt uneasy with peer criticism even though half of the group was new to the sections that quarter. Most of the students who had been in the course for over a quarter had gained confidence in their peers because they knew that the peer criticism they received was helpful. When students brought us papers, we would often comment on a good use of an example, only to find out that someone else in class had pointed out to the student that the example was needed to back up an opinion. This sort of reinforcement built up students' confidence in their peer critics: "Weakness? Through Lab, it's not just you and I. It's 30 people with ideas, thoughts, and opinions. Everyone can analyze your ideas and give constructive criticism."

From the student evaluations a reader can see that teaching categories are mutually inclusive. The categories blend each into the other, showing that students have constructed priority systems which best describe the way these elements have had an impact on their writing skills and learning A majority of the responses involving weaknesses were suggestions of ways to improve the system. The suggestions included more space after each question for the students' responses in written evaluations. The forms were changed immediately. More complex issues were group management and student-teacher roles in the directing of student learning. Many students discussed the problems shy students face in large group discussions. One student wondered why some stu-

dents could function so well in a small group but were afraid in a large group. The answers or discussions of those issues varied from group to group. Once students were able to state the problem, they were usually able to deal with it in an honest way.

Throughout the school year, we have students evaluate the process informally whenever the need arises. These evaluations take place in small groups or with the class as a whole. In addition, formal written evaluations are given at the end of each quarter. We use a college-wide form but also have students write two paragraphs describing the strengths and weaknesses of the process. The use of evaluation forms and evaluation discussions in small groups gives students a chance to criticize, develop, and share criteria for criticism and to design their own study within our study.

Our two-part course evaluation, which asks students to write a paragraph on what they have learned about writing and one describing the weaknesses of the method, was structured so as to place the emphasis upon benefits of the system to the student. In the second question we wanted to stress weaknesses within the system, not the student. After the evaluations were handed in, students wanted to discuss the difficulty of the second part of the evaluation. Every class mentioned that it was nearly impossible to discuss weaknesses in the system without discussing weaknesses in themselves. They generally felt they were their own learning system. On the evaluations students said that the system could be designed more flexibly by the college. Several students even suggested that the class should meet five days a week.

In any experiment which is conducted for "scientific" validity, the position of the experimenting teacher should be carefully defined so that he or she can understand the effect the experimenter is having on the students and on the experiment as well. We adopted our system of evaluating writing because we felt that daily feedback from students was necessary for us to learn if our teaching was effective or not. Second, we felt that the risks involved in this system were directly proportional to the possibility of student self-discovery and student success. Third, it was a means to offer to our students the same options we were offered in our doctoral studies when we designed our own program. In order to establish a context for the teacher's evaluation, it is helpful to understand that teaching students to write is teaching students to create. In two separate sections from *Zen and the Art of Motorcycle Maintenance*, Robert Pirsig, a former teacher of rhe-

toric and technical writer, discusses the implications of imitation and "traditional scientific method" with respect to creativity:

> As a result of his experiments he concluded that imitation was a real evil that had to be broken before real rhetoric teaching could begin. This imitation seemed to be an external compulsion. Little children didn't have it. It seemed to come later on, possibly as a result of school itself.
>
> That sounded right, and the more he thought about it the more right it sounded. Schools teach you to imitate. If you don't imitate what the teacher wants you get a bad grade. Here, in college, it was more sophisticated, of course; you were supposed to imitate the teacher in such a way as to convince the teacher you were not imitating, but taking the essence of the instruction and going ahead with it on your own. That got you A's. Originality on the other hand could get you anything—from A to F. The whole grading system cautioned against it.
>
> He discussed this with a professor of psychology who lived next door to him, an extremely imaginative teacher, who said, "Right, eliminate the whole degree-and-grading system and then you'll get real education."[6]

On scientific method he has this to say:

> What you're up against is the great unknown, the void of all Western thought. You need some ideas, some hypotheses. Traditional scientific method, unfortunately, has never quite gotten around to saying exactly where to pick up more of these hypotheses. Traditional scientific method has always been at the very best, 20–20 hindsight. It's good for seeing where you've been. It is good for testing the truth of what you think you know, but it can't tell you where you *ought* to go, unless where you ought to go is a continuation of where you were going in the past. Creativity, originality, inventiveness, imagination—"unstuckness" in other words—are completely outside its domain.[7]

The laboratory method is a place for teachers and students to learn, to evolve, and to change. The substance of what Pirsig argues is not as important as his questioning of what higher education or any education does to process students. Using the scientific method creatively is an important aspect of learning. At the core of learning and art is evaluation. He argues against systems where only quality which is imitated is rewarded because they become closed circuits. Rather, he argues just as Bellis does that we ought to allow students to generate their own hypotheses and, with that, their futures. The same options are available to

teachers. Criticism and evaluation are the scientific tools by which we establish method; they are also at the center of the creative process. Just as Pirsig reminds us that teaching is a science, he also reminds us it is an art.

Evaluating Skills

Another aspect of evaluation involves devising criteria to document student improvement. The teacher who is experimenting can gain experience by trying several options. First, the teacher may wish to hand out to students a list of evaluation criteria concerning skill mastery for passing English. Second, the teacher may wish the class to generate criteria inductively as they encounter the *is* and *should be*. The teacher who is experimenting should expect that students who have never participated in small groups which use the inductive method and peer criticism are apt to be anxious in the beginning because "nothing is happening." That perception may also be shared by the teacher in charge and the teacher who observes small groups.

Both the writer's checklist and the editor's checklist which follow provide students with evaluation points for paragraphs and essays.

A Writer's Checklist

1. Do I have something to say?
   a. Do I have a central idea?
   b. Have I been specific (not general)?
2. Have I organized my ideas in a logical way?
   a. Is there a beginning, middle, and end?
   b. Is there unity (everything *belongs*)?
   c. Is there coherence (one idea logically following another)?
3. Have I developed my piece of writing?
   a. Have I emphasized the important points?
   b. Do I have the right proportions of facts, details, examples, etc.
4. Do I have a consistent and appropriate tone of voice (point of view)?

5. Are my sentence structures appropriate for this piece of writing?
6. Is each word necessary and is each word right?
7. Am I satisfied with my punctuation and spelling?

An Editor's Checklist

1. Is there a central idea?
2. Is the writing well organized?
3. Is the writing well developed?
4. Is the voice appropriate?
5. What refinements could be made in diction or mechanics?

This list of priorities allows the students to focus upon one aspect of their writing at a time. Teachers may also wish to involve students in the designing process with these and additional criteria. For example, the class might want to establish criteria for an A paper, since one of the fears students have is not understanding the teacher's priority system. Another tension exists as perspectives about the objective-subjective nature of grading are realized. These fears and tensions can be put to work as groups construct criteria. The groups can also begin to cope with changing criteria, especially if the students are studying their work for the quarter and doing a self-evaluation. As students improve, their expectations of their work become more demanding.

The most valuable evaluation device is a discussion with the groups as problems arise. As a general practice, it is best to do this at the end of the class period. Each group can summarize what it has accomplished. The teacher can ask them what kinds of problems they had and then see if other groups can find solutions. The discussion can center on the most important thing that the group felt it accomplished that day. Even classes that have a list of objectives explaining what minimum skill levels are necessary to each student's success, as well as evolving learning criteria, often can become frustrated because their skill improvement takes so long. Discussing these frustrations and summarizing accomplishments help relieve some of the tension.

Students who want to improve their skills often think that drills or exercises in grammar or punctuation are the answer, but our experience supports research mentioned earlier that students who manage perfect scores on skills quizzes often do not experi-

ence a transfer of these skills. We gave one remedial class unlimited chances to take quizzes on the use of the comma until the entire class scored from eighty to one hundred percent correct. In the next papers we saw no differences at all in the number of errors made with commas compared to previous writing samples and essays. This does not imply that technical skill instruction in mechanics, punctuation, usage, and parts of speech is not vital to writing instruction; however, those skills are best taught on an individual basis. Students who have particular problems with a skill can work with those students who have mastered that skill or students can get advice or resources from the teacher. Any method of designing peer groups to work with skill deficiencies is particularly useful. Sometimes students benefit from free choice; sometimes students benefit from knowing that the teacher is pairing students for reasons.

The student critic who "knows something is wrong, but can't figure out how to explain it" recognizes the need for terms and specific priorities as much as the writer whose voice is not being heard clearly. The problem of evaluation, therefore, includes understanding writing skills, the process of criticism, and the process of group operation. Just as the need for rules and for establishing order and structure arises best from context, so also do the teacher's means for evaluating the process. The most flexible model is dialogue.

Grading

Essential to the student is a clear statement of final requirements for completion of the course. These requirements may be teacher-established standards for amount and quality, student-designed objectives, or a combination of both. The necessity of establishing the role of improvement is especially important if the students have the options of rewrites.

Any approach to evaluation must come to grips with the problems of grading; this is best done by discussing the problems with students. Initially, this requires that the teacher state the criteria. Unless the teacher quantifies every element in language skills, the teacher is responsible for either presenting students with criteria or encouraging student-generated criteria. At first, all students and most teachers are uncomfortable with the notion

that grading is a subjective process. Regardless of how teachers manipulate models and statistics, the clearest description of grading is that it is objective within narrow limits. We have no universal except language tools to assess growth and the impact of values and thinking. The students who struggle with criteria and priorities in self-evaluation during the second quarter realize that their expectations are different from those of the first quarter. The student who spoke in terms of the history of his papers earlier in this chapter illustrated one abstract aspect of evaluation, i.e., growth in confidence.

Students realize the change in their expectations when they are asked to review all their papers and evaluate them for a portion of their final grade. Students then face the same tensions teachers do: how to evaluate their progress in terms of themselves and/or in terms of the group. Students must establish a priority system which makes coherent their personal and social expectations. Students in our classes wanted to be evaluated in terms of their own progress and in terms of the progress that the class made. In practice, the grades for the course could be determined solely by the teacher, who could establish achievement, competency-based criteria, or by the students, who could establish achievement, improvement-based criteria or who could be asked to justify with the data in their papers what their grades should be. Any combination of the above is possible. An experimenter will learn that the only way to use this model is to invent with it. The sample form reproduced here (see Fig. 8) was made up by students and filled out by them at the end of the quarter; the teacher then used it to determine a part of their grade.

As students worked out the areas that they felt they should cover in the evaluation, they discovered the complexities that were involved. The evaluation includes a rating of skills, class participation, and improvement. When the students evaluated themselves, they gained an awareness of what they had learned, how they had improved, and where they still needed improvement. As they struggled with determining their overall grade, they became aware of the tension, conflict, and paradox that challenges any evaluator. For example, we received these responses from students:

> At the beginning of second quarter I didn't like it. But by the end of the second and the beginning of the third quarter I realized that I was improving. The best result from writ-

> ing and having to evaluate papers is—it has made me have to think for myself.
>
> The Laboratory method was and still is difficult for me to evaluate another person's paper because I'm weak in the field of mechanics myself. But overall I believe it helps me think after seeing mistakes made by others and enable myself to write a better paper.
>
> No one knows what the other person is really trying to come across with in a paper. We are just not experienced enough for this laboratory. Perhaps I need more confidence in myself. Maybe the lab can be improved if more than two people criticize the paper. But their criticism may not agree with yours!!

For their course grade, students may be told that their self-analysis with documented proof will constitute one-third, grades from their papers one-third, and the final exam, with the teacher as sole evaluator, one-third. Some students average their grades on the composition self-evaluation form and conclude that that is the grade they should have. Others develop proof that their grade should be based on improvement. In a sample of thirty papers in one class only two students evaluated themselves differently than the teacher would have. By comparing the teacher's evaluation and criteria with the students', both come to a better understanding of each other's criteria and the interpretation of them. Some classes do not absorb the teacher's standards and learn to second-guess them. Some students frequently conclude that they deserve a certain evaluation for different reasons than the teacher's. One class whose perceptions closely matched the teacher's requested one day of group consultation for self-evaluation. They felt that they could have graded themselves totally according to their own progress, but they wanted their grade to have a social context, i.e., How do I relate to the class and how am I perceived? Whether the grade is student derived, teacher derived, group derived, or any combination thereof, students develop insights into the difficulty of evaluation. They recognize that individual criteria and social criteria are central to the way they are viewed and view themselves. Students initially find evaluation of papers difficult and do not like to do it. In our classes, we discuss the difficulty of living with grades and the way our learning would proceed without them. Since we work in a system which is graded, students recognize the need to develop a way to cope with, benefit from, or transcend the system.

Although grading is essential, it can be de-emphasized in various ways. Students could opt for pass/fail. Or at the beginning of the course, the teacher can explain the minimum standards in quality and quantity for any letter grade. In other words, the student will have to write a certain number of papers, the quantity constituting a predetermined part of the grade. For example, in a ten-week quarter the teacher can require five out-of-class papers and three in-class papers. The in-class papers are useful for

Composition Self-Evaluation
Spring Quarter

Student's name: _____

Directions: Assign a grade for each of the following items.

_____ Mechanics of composition
_____ Grammar
_____ Spelling
_____ Finding a thesis
_____ Narrowing a thesis
_____ Vocabulary
_____ Development of a thesis
_____ Structuring an introduction
_____ Structuring a conclusion
_____ Coherence
_____ Use of documentation
_____ Your ability to be a critic
_____ Averaging all the help student critics have given you, what grade would you give your critic?
_____ We used small groups to compose various parts of your composition. How would you grade *yourself* as a contributor in a small group?
_____ What grade would you give the *group* as a contributor to your learning?
_____ What grade would you give yourself as a listener?
_____ As a talker?

Please grade your overall

_____ improvement in composition
_____ achievement in composition
_____ effort in composition
_____ creativity
_____ Considering the above, please derive a composite grade which you feel best describes your learning this year. Please note on the back *how* you determined this.

In what situation(s) did you feel most comfortable and able to contribute and learn? Check as many as apply.

_____ large group teacher-led discussions
_____ small group discussions
_____ rewrites

Are there any other skills or areas you would like to include in self-evaluation? If so, please state. If you need the back, please use it.

Fig. 8. A sample form for student self-evaluation at the end of a freshman composition course.

students who need to master skills in taking essay examinations. These papers would only be accepted as part of the quantity if they were of D quality or better. Students who fail an in-class paper would not get credit for that paper. A possible grading scale for papers is eight papers, A; seven papers, B; six papers, C; and five papers, D. Due dates for getting a paper accepted should be set up throughout the quarter; otherwise, the teacher will be swamped with students bringing in several hastily written papers during the last week of the course. However, even after the paper is accepted the student still has the right to continue to revise or change it. But once students have missed a due date, this will automatically lower the number of their quantity papers. The student can, however, continue working on that paper in order to get it accepted by the next due date. At the end of the quarter, the students (*not* the teacher) should select the two out-of-class and one in-class papers that they want the teacher to grade for quality. If the self-evaluation form is used, the quantity, quality, final exam, and evaluation could each be one-fourth of the grade. During the quarter if students want to know what their paper is "worth," the teacher can tell them but should try to wean them away from just writing for a grade.

The notion that students are evaluating while the teacher reserves the right to assign the grade may seem like a mixed message. One clarification of this "majority of one" role which the teacher may choose is to ask students to assume that the audience to which they are writing comprises everyone in the room. As final editor, the teacher evaluates the reception a paper has had with other members of the class. Students assessing other students' papers fill out a paper evaluation form (see Fig. 9) in part or completely, depending on how complete the paper they are evaluating is.

Both the self-analysis and the paper evaluation are largely student designed. The forms encourage students to use specific details in evaluating their own papers and those of others. Some students choose to use the peer evaluation on themselves and to match their analysis with that of a critic. If there are significant differences in any area, the students can discuss those differences and try to come to an agreement. This often helps students gain confidence in themselves and others. For example, one student rated another's paper as excellent all down the line. The student himself rated his paper much lower, and much more realistically. He began to point out the weaknesses in the paper to his eval-

Paper Evaluation

Student editor's name _____

Title of paper (optional) _____

Author's name _____

Date of analysis _____

5—Excellent 2—Weak
4—Very good 1—Poor
3—Good 0—Not applicable

Directions: Check the appropriate slot.

	5	4	3	2	1	0	Overall evaluation
Thesis or central idea (one sentence)							_____
1. Indicates purpose	___	___	___	___	___	___	
2. Has point of view	___	___	___	___	___	___	
3. Is limited enough	___	___	___	___	___	___	
Organization							_____
1. One idea logically follows another	___	___	___	___	___	___	
2. Transitions are used	___	___	___	___	___	___	
3. Intro, body, and conclusion are well proportioned	___	___	___	___	___	___	
Development							_____
1. Important points are clearly emphasized	___	___	___	___	___	___	
2. Opinions are backed up by facts, quotations, details, etc.	___	___	___	___	___	___	
3. Originality	___	___	___	___	___	___	
4. Intro makes you want to read on	___	___	___	___	___	___	
5. Body shows insight into the topic	___	___	___	___	___	___	
6. Conclusion summarizes without being repetitious	___	___	___	___	___	___	
Appropriate voice							_____
Mechanics							_____
1. Punctuation	___	___	___	___	___	___	
2. Sentence clarity	___	___	___	___	___	___	
3. Sentence variety	___	___	___	___	___	___	
4. Proper word usage	___	___	___	___	___	___	
5. Proper grammar	___	___	___	___	___	___	
6. Spelling	___	___	___	___	___	___	

Other comments:

Fig. 9. A sample form for student evaluation of writing assignments.

uator. From this experience the evaluator became a much better critic. In contrast, some students rate themselves lower than they should. When this happens and the evaluator begins pointing out the strengths in the paper, the writer becomes more confident.

These evaluative tools encourage students to experiment with various roles—student, critic, author, tutor—in the writing process. As their ability to critique someone else's paper increases, so does their ability to critique themselves. In the act of sharing their opinions with others, they become more receptive to others' opinions. The students are involved in practice and doing before, or perhaps simultaneously with, encountering theory or rules. When a critic and writer are aware that something is wrong with a paper, but they do not know how to correct the problem, they are ready to learn the rules or methods that will help them solve the problem. By using peer evaluations, the students become aware of the fact that their ability to reach their classmates is at least as important as their ability to communicate with the teacher. Moreover, the better students become at criticizing, the more the teacher can function as a resource. Frequently, the paper is analyzed by students as thoroughly as any professional would do the job.

By evaluating themselves, students learn the same responsibility, power, and headaches that accompany the role of critic. Most evaluators are immediately awed by the power and difficulty in making a fair criticism, and the risk of alienating peers itself affords reason enough to make students skeptical of this model in the beginning. For example, one student stated:

> Evaluation helps because you can feel what a teacher feels while reading the paper. The trouble is, that when you proofread your own paper you already know what it is about and therefore you have a harder time. You know the reasoning behind every sentence on the paper. It's hard to question yourself. This does help you to have an open mind somewhat though. . . . The biggest improvement in this system would be if you could develop a drug to make people temporarily forget so that when they looked at the paper they wouldn't realize that they wrote it and therefore would have to look for the reasoning behind and proof of every sentence.

For this student the weaknesses are resolved in a comic fashion. She suggests an improvement would be to forget who she is to find

the "objectivity" so necessary to creative criticism. Many students view their role as powerless, passive, and totally accepting; their end is simply survival within the institution. Educators often discuss order; our method recognizes that communication and the evaluation of that communication are such various endeavors that we forget our indebtedness to disorder and, at the same time, our need to resolve it.

Students who grow in awareness realize that their definitions and connections are the essence of their view of the world and must be carefully ordered and defined for the reader.[8] They discover that unless they are conscious of their separation from their audience, they will not be understood. Usually, students have assumed in the past that their meaning is self-evident. When they realize it is not, they also become aware that without communication they are alone, that to view each person as unique is to see that person's aloneness. Communication is both the assertion of that uniqueness and the means of celebrating the sharing of it. Our process approach views writing as both self-discovery and communication through words.[9] The discovery of one's uniqueness and of one's connectedness is a recognition that communication is shared territory. The peer critique can, at its worst, teach students that relying on themselves and their fellow students does not work, does not help them to learn, does not help them to grow. In this context the words *tension* and *disorder* are part of the process and the risk of gaining integrity.

Study Guides and Exams

Two extensions of peer critique are student-designed study guides and final examinations. Groups who design study guides for other groups and themselves are able to compare and contrast perspectives. Students experience both teacher and student roles as they design and receive questions. In the process, they are practicing prewriting, organization, and development skills. They also review material and clarify ideas which have already been discussed, as well as present new approaches to the literature. To allow students a voice at the design level is to allow students the freedom to question what they feel are key issues. The following are examples of student-designed exams which illustrate these points.

English Language and World Literature I
Final Exam, Autumn Quarter

Acknowledgments: These questions were written by the students and edited by the teacher.

Directions: Choose two questions from the different Parts (A, B, C, or D) of Section I and one question from Section II. If, for example, you choose one question from Part A and another from Part B in Section I, then in Section II you MUST select a question from Part C or D. You MAY NOT write on any question which is similar to a paper you have already written in this course. If you do, that answer will not be graded. If you are indebted to any sources for your answer (including *Cliff's Notes*, etc.), give credit to your source or your answer will be considered plagiarism and again will not be graded.

Budget your time and proofread your answers. Your answers will be graded on mechanics (punctuation, spelling, diction, sentence structure, etc.) as well as content.

Section I: One-paragraph questions. Choose two questions, each from a different Part.

Part A Old Testament

1. Describe God's goodness in the biblical story of Creation.
2. Discuss the importance of the role of the serpent in the story of Creation.
3. How does Job react to the treatment he gets from Satan?
4. Why does God let Satan put Job through all of the torture he goes through?
5. Why is Satan determined to find fault with Job?

Part B *Iliad*

1. Do you believe that Achilles had the right to avoid the battle for such a length of time? Justify your answer.
2. What is your reaction to Achilles' personality in the *Iliad*?
3. Who do you feel is the hero of the *Iliad*?
4. What lesson, if any, did Achilles learn after his meeting with Priam? What did Priam get out of this meeting?
5. Are the battles in the *Iliad* really fair? Explain why or why not.
6. Explain why you would prefer the *Iliad* over the *Aeneid* or vice versa.

Part C Greek Tragedy

1. What imagery can be found in *Oedipus Rex*?
2. Show through specific examples from *Oedipus Rex* that Oedipus is a strong leader.

3. What would you think that your reactions to falling in love with your mother or father would be?
4. What was Oedipus' tragic flaw in *Oedipus Rex*?
5. Explain what function the chorus serves in *Oedipus Rex*. Is it important or not?
6. Describe the generation gap between Creon and his son, their viewpoints. Who do you think was right? Justify your answer.
7. Discuss the conflict between Creon and Antigone.

Part D *Aeneid*

1. Compare Aeneas to Turnus.
2. Discuss one aspect of the importance of the love scene with Dido and Aeneas.
3. Explain why Dido felt she was married to Aeneas.
4. What kind of woman is Dido?
5. Do you think Aeneas is a hero? Why or why not?
6. What are the significant results of Aeneas' trip to Hades?
7. What is the theme of the *Aeneid*?

Section II: Three- to five-paragraph essay questions: Choose one.

Part A Old Testament

1. Give a description of how modern man would react to the plight to which Job was subjected.

Part B *Iliad*

1. Compare Achilles with Hector. If you were to side with one or the other, which one would it be and why?
2. In the beginning of the *Iliad* with whom would you side, Agamemnon or Achilles? At the end do you feel the same way?

Part C Greek Tragedy

1. Compare and contrast Oedipus in *Oedipus Rex* with *Antigone*.
2. What causes conflict in *Antigone*?
3. Write an essay about the strength of family unity brought out in *Oedipus Rex* and *Antigone*.
4. What laws should come first: man's or God's? List specifics for your point of view from *Antigone*.
5. Haimon said, "See how some trees bend, and because they bend, even their twigs are safe. . . ." How would he have reacted if he had been king: Would he have buried Polyneices honorably? If he had commanded that Polyneices not be buried and Antigone did bury him, what would Haimon have done?

Part D *Aeneid*

1. As described in the *Aeneid*, what sort of place is Hades?

English Language and World Literature II
Final Exam, Winter Quarter

Acknowledgements: These questions were written by the students and edited by the teacher.

Directions: Please use theme paper and blue- or black-ink pens. Choose any ONE of the following essay questions. Write a well-developed, well-organized essay in which you touch on all the literature we have covered this quarter. You may use your textbooks (including the *Practical English Handbook*) and a dictionary. You may NOT use notes, outlines, or ponies.

When you have finished your essay, *underline* your thesis statement. Also proofread to check for careless errors in punctuation, sentence structure, or spelling. Your grade will be determined by the following criteria:

1. Demonstration of knowledge of and insight into the literature.
2. Meeting the criteria on the writer's checklist.

Questions:

1. Select three topics from the following list and relate them to the literature we have read this quarter:

Food	Justice	Insanity
Death or Dying	War or Fighting	Hatred
Evil	Friendship	Religion
Goodness	Nature	

2. Discuss the aspect of figurative blindness as it relates to the literature we have read this quarter.
3. In what way or ways is *King Lear* different from or similar to all the other selections?
4. Discuss one character trait from the following list in relation to at least one major character in each selection.

Loyalty	Fear	Religiousness
Cowardliness	Bravery	Shrewdness
Dominance	Virtue	Treacherousness

5. Discuss your reaction to each selection as a reader to one of the above character traits.
6. "Good triumphs over evil." Explain how this statement does or does not hold true using examples from all the selections.

While designing these final exams, students had an opportunity to evaluate options suggested by the questions. These options included the discovery of perspective, voice, and audience. Students realized many ways of coping with any given question; the discussion of questions often generated more choices in terms of

answers and questions. As students evaluated questions, they invented with group criteria and discovered multiple perspectives.

The Values Context

This kind of evaluation grows from the value system intrinsic to a process approach to writing. The focus is upon developing student perceptions of options and facilitating the discovery of individual and social criteria. Within this evaluative context, "failure" needs to be redefined. As educators we face the paradox of believing in a set of values and a system of ordering and, on the other hand, of knowing that if we do not encourage students to develop their own directions, we subtly encourage them to conform to our values. This becomes the paradox of academic freedom for a limited few. As we cope with the evaluation process, whether it is peer, self, or the evaluation of larger issues involving criteria for grades, we are acknowledging the importance of the student's skill history and value system as well as skill potential for the future. By looking at the what and how of learning, students develop an awareness of how they generate language and thought. By evaluating and sharing the invention of ideas, they learn cooperative models. By studying their immediate past in terms of choices they have made, they begin to see their futures in terms of choices they can make. Consequently, "failure" exists not in terms of what the student has been unable to learn. It becomes a perspective from which the student can grow.

We have had several students who did not get credit in laboratory sections; students have also continued in the program for as long as three quarters before receiving grade credits as such. By the end of the first quarter students are well aware of whether or not they have worked, handed in assignments, come to class, or learned. In conferences outside class or in interviews in class, students have requested to withdraw when they concluded they weren't ready for college, didn't want college, or felt they had "blown it." Students with severe skill deficiencies frequently expected failure from themselves regardless of how much they improved. Once again our approach suggested the generation of options.

One student who had been unable to produce came in for a conference in which we discussed his schedules for work, school, and home. By blocking these out on paper, he saw that he was

demanding the impossible of himself. He began the conference guilty and depressed, saying, "I know I'm failing." After analyzing his schedule and confronting the fact that there was a difference of twenty hours between his weekly hour needs and the actual number of hours in a week, he concluded that he would have to reduce his course load or quit his job. He rejected the option of giving up eating and sleeping.

The challenge of evaluation comes from exploring multiple perspectives and risking encounters. The student who began as a "failure" ended by viewing his situation from the perspective of manager. That notion of possibility is often shocking to many students. The option of examining and acting to design their futures is often shocking as well.

The student may discover the need to search in another place. The student may discover a self-evaluation to be one element in a larger, more complex matrix. Sometimes the student's problem produces new questions or resolutions. In addition, students may generate an entirely new issue that undercuts all of their previous evaluation criteria. Sometimes the chance to search and to establish companionship makes original discrepancies graceful, articulate, multidimensional, and shared:

There Is More Light Here

> A man saw Nasrudin searching for something on the ground. "What have you lost, Mulla?" he asked.
>
> "My key," said the Mulla.
>
> So the man went down on his knees too, and they both looked for it.
>
> After a time, the other man asked: "Where exactly did you drop it?"
>
> "In my own house."
>
> "Then why are you looking here?"
>
> "There is more light here than inside my own house."[10]

5 As Learners Write: How the Process Works

> The teaching of writing continues to be the subject of a whirlwind of contradictory articles, studies, proposals, ad infinitum. . . . Yet rarely in this storm about the teaching of writing are we offered glimpses of the simple truth—that writing is basically a self-taught skill produced mainly by *rewriting*, and that the teacher's primary role must be to guide the youngster through this difficult act of self-teaching.[1]

Once students have gone through the prewriting process, they must begin writing the paper. For students who have previously been exposed to writing a paper, giving it to the teacher, and getting it back covered with corrections and a grade, the idea of rewriting seems strange. Initially, students may be reluctant or even hostile about changing anything on their paper. However, once they realize that the teacher, their peers, and sometimes the writers themselves can't understand everything they have tried to say, their hostility lessens. They become more and more willing to discuss their ideas with peers and the teacher. And when they see the difference between the first draft and their final product, they are even more willing to rewrite future papers.

When the teacher concentrates on one major problem area in a paper, students quickly become aware of *that* problem in their writing. Then they begin to look for and correct that problem themselves. Students begin coming to an interview saying, "This time I found a way to develop my paragraphs," or, "I didn't forget to use specific examples in this paper." Sometimes they even say, "I know my transitions aren't good, but I couldn't figure out what to do about it." Many times, in talking out their problem, they come up with their own solutions.

In our composition courses, we ask our students to save all their rough drafts as well as their "finished" papers. They turn in the whole folder at the end of the quarter. When the students are organizing their final folders, they can see their own growth as writers. The improvement between the first and last drafts of a paper or from the first to the last paper of the quarter is often great.

The first draft of one student's paper, written in November, was as follows:

> Aeneas's victory over Turnus, in the duel at the end of the Aeneid, symbolizes the victory of Rome over all the countries throughout the known world that was known at that time. This was the purpose for which Virgil wrote this epic. Thru a mingling of Trojan and Latin blood the new race, called the Roman people, was depicted as the masters of the world and was living in peace and harmony. Virgil's hope was that there would be an end to war and that everyone would be granted equality in Roman citizenship with all its privileges. During the reign of Augustus Ceasar the people did live in harmony but the rights of citizenship were not extended to all the peoples until long after his death. Thus he realized one dream while he was living only to have it shattered after his death.[2]

After several discussions with the teacher and classmates, this student could see the improvement in her fifth draft:

> Virgil had a dream of perpetual peace and Roman citizenship for all the peoples in the Roman Empire, and with these thoughts he composed the *Aeneid*. The *Aeneid* symbolizes, thru the victory of Aeneas over Turnus, the victory of Rome over all the peoples throughout the known world of Virgil's time. This symbolism was the main purpose for which he wrote the *Aeneid*. Through the mingling of Trojan and Latin blood the new race, called the Roman people, was depicted as the masters of the world and was living in peace. Virgil's dream of peace temporarily existed during the reign of Augustus Ceasar, but the rights of citizenship were not extended to all the peoples until long after Virgil's death.

The student felt much more confident in her ability to organize a paragraph. She was also able to make her sentences more concise. In less than two months, she was able to handle a much more difficult topic: the mythological characters in Dante's *Inferno*. In her first draft she tried to cover all the mythological characters. She knew that the topic had gotten out of hand and that she had a hodgepodge of half-developed thoughts. We discussed possible ways to limit the topic, which she did in the second draft. On the third draft she improved her sentence structure, and when she brought in her fourth and final draft, she proudly announced that she had mastered the semicolon, or if not *mastered*, at least recognized some places where she did need one.

> Dante, the author of *The Divine Comedy*, created *The Inferno* as an intense drama and narrative poem about a journey through Hell. Viewed through the literary talants

of Dante during the Middle Ages, many of the mythological beasts and monsters are presented literally and allegorically. Dante uses the mythological beasts and monsters in *The Inferno* to symbolize the tortures of the damned and, at times, he changes their physical appearance to fit his literary needs.

The infamous Minotaur and Centaurs of classical mythology are the keepers of Dante's Seventh Circle in Hell. The myth states that the Minotaur was conceived in a sodomitic union between his mother and a bull, causing the Minotaur to be half-man, half-beast. . . . The Centaurs, like the Minotaur, are symobls of the beastial human and Dante gives them the special duty of tormenting the "sinners." They are creatures of mythology, described as half-man, half-horse, who are savage hunters capable of great violence. Dante uses the Minotaur and the Centaurs, devourers of human flesh, as fitting symbols of the murderers punished in Circle Seven, since they are more beast than human.

Minos, like almost all the monsters in Dante's *Inferno*, was a classical mythological character who was depicted as very wise and just. Famous for his justice, he was made the judge of the dead after his death, and Virgil's *Aeneid* mentions him in this position at the time of Aeneas' death. . . . The shades must come before Minos to be judged and make confession. For this purpose, Dante has made him grotesquely bestial and brutal, symbolically representing the "sinners" guilty conscience. . . .

Although this student has not mastered all of her problems, her writing skills have improved considerably. Her recognition that she must limit the number of characters allowed her the detachment which a critic needs in order to evaluate ideas, form, and mechanics. Throughout our discussion of invention, writing, and criticism, we have suggested that each student invent his or her own order and truth, however messy it seems. Moreover, without providing students with formal instruction in mechanics first, we observed that students who focus upon ideas (inventing, limiting, editing) simultaneously criticize mechanical aspects. Students who work on this abstract, theoretical level evolve a sense of order in their sentence structure and mechanics. In the example of the Dante paper, the student could see the improvement and was willing to experiment with more difficult topics. Her interest and improvement in mechanics grew along with her excitement with experimentation. This attitude has been typical of our students. And rarely have we noticed the reverse: that beginning a student at the level of mechanics either improved mechanics or helped the student create or control ideas.

Experiments with Voice and Diction

Many students have the problem that the preceding student did in limiting their topics. One student began with an outline for his paper on the *Inferno* that included use of mythology, organization of the book (including the number symbols), and the descriptive language Dante used. He soon realized that he would have to limit the topic or write a book. He limited his topic to how Dante uses descriptive words to appeal to the reader's sense of sight, sound, and smell:

> The sense of smell is appealed to as you read through the book. Dante uses such descriptive words that when you come to those certain parts of the book, you can just about smell the stink of hell. In Canto XI, nearing circle six, Dante says, "And the stink thrown up by the abyss so overpowered us that we drew back, cowering behind the wall of one of the great tombs, Before we travel on to that blind pit we must delay until our sense grows used to its foul breath." That almost smells on this paper.

At this point the student had his topic under control, and we could go on to talk about levels of diction in terms of his audience. The writer's voice was loud and clear when he said, "That almost smells on this paper."

Some students experiment with voice and diction by writing dialogue. Several of our students have written modern versions of the story of Adam and Eve. In their first drafts God, Adam, Eve, and the serpent all sounded the same. The students then tried to give each character an individual personality. In one first draft the author had God saying to Eve, "From now on you'll have to bear the kids around here and Adam will be the head honcho of things." This student decided that God should have a more formal diction to set him apart from the other characters, and in her final draft God says, "For you, Eve, I shall make things very painful. From now on you will have to bear your children *plus* your husband will be your master and rule over you."

Other students have experimented with voice and diction by rewriting "The Three Bears." They had read versions of it in class in the style of the King James Bible, Uncle Remus, Shakespeare, and *Time*. Here is one student's version of the story:

> Goldy Locks went on a binge for a week or so and when she came to, she was hungry, thirsty, and hungover. She was in a very strange neighborhood. She knocked on the door of the first house she came to, the name on the door

> said A. Bear. She wasn't able to get any answer, so she used her credit card to get into the house. Frantically searching for something to drink she discovered that the table was set. Wine and food was at each place, so Goldy ate and drank until she was full and really drunk. While staggering out of the kitchen she fell over a chair and broke it. She then crawled up the steps, swayed into one bedroom and got sick all over a set of twin beds. She then staggered into another room and passed out on the bed. The Bears came home and discovered the door open, a chair broken, the food and wine gone. Mrs. Bear went upstairs and saw where Goldy had gotten sick on the beds. As she went by her son's room she saw Goldy passed out on the beds. Mrs. Bear, being a modern mother, decided to keep Goldy as a playmate for eighteen year old, Bay B. Bear.

This student was praised for his consistency of style and his original additions to the story. Knowing that the reader had liked what he had written, he was receptive to a discussion about punctuation which would improve the paper. For example, once the teacher pointed out that he had correctly punctuated a participial phrase in the last sentence, he was able to find the similar phrases in preceding sentences and correct the errors.

For a teacher who has used the red-pen correction method, pointing out only one problem at a time is often difficult. Sometimes the spelling or punctuation or sentence structure errors are so severe that it is difficult to read for content. The following is from the first draft of a paper which has serious sentence structure problems.

> The teachings of the Roman Catholic Church on Purgatory are as follows. When after baptism sins are forgiven or venial sin is unforgiven there generally remains a temporal punishment to be endured here or hereafter. A person dying in holiness buf with such burden of punishment goes to Purgatory, a state or place in which the souls of those who depart this life in the grace of God suffer for a time, in undergoing the penalty due to mortal sins, the guilt and eternal punishment of which have been remitted. Hence, purgatory is not a state or place of probation: for the souls in purgatory the time of probation is past, and they are already assured of their everlasting bliss in heaven, though as yet they are not sufficiently pure and holey to be admitted to the vision of God. . . .

When this student came for an interview, the teacher asked her to read her introductory paragraph aloud. She began by having trouble reading the sentences. She noted that the sentences didn't sound right. Rather than direct her to work with ideas, mechanics,

or sentence structure, the teacher asked her to read each sentence to herself and then explain what she was saying, with the teacher recording her explanations. After she heard her words, she experimented by selecting the words she wanted to be recorded. Hearing her words being read back, she was able to say that the writing sounded clearer. The teacher's directions were to rewrite in that clear style as simply as she could and to listen to herself write. This was the result:

> The Roman Catholic Church teaches Purgatory as the state or place wherein souls through suffering pay their debt of temporal punishment and thus are enabled to reach heaven. Hence, Purgatory is not a state or place or probation, but of purification. For the souls in Purgatory the time of probation is past, and they are assured of their everlasting paradise in heaven. . . .

The rest of her paper showed similar improvement. In the revised version the student's meaning and direction were much clearer. And even though spelling mistakes were not discussed in her first interview, she corrected all of them. Mechanics often improve in succeeding drafts.

The greatest advantage for students who participate in interviews and groups is that each student can work at his or her own pace and concentrate on major weaknesses. Students can also share their strengths with others. A student who is weak in paragraph development can be paired with a student whose paragraph development is strong. The following paper is a case in point:

> There are two choices in a person's way of living his life: One of these is being an idealist and living in the type of world you would like, disregarding the reality which you don't want to face. There are many disadvantages to this type of life style. 1st of all you get confused between what is reality and what is your identity? These conflictation would present more problems than you would be missing in the real world anyway. Another problem is: Will you be able to face reality when you have to come back to it? Sometimes you will have to come out of the almost perfect world in which you live and face the problems of the "real" world. Will you be able to put up with the dramatic changes and problems. Is it worth it to live in a world "without" problems?

The author's peers pointed out to him that his paper was full of opinion and unanswered questions. After much sweat on the author's part, the first part of the paper read as follows.

> Man is given a choice as to the way in which he lives his life. He may be realistic and face the disappointments that befall him and generally conform to and accept hard-core society. His alternate choice is to become an idealist and escape from a reality too unbearable to face by fantasizing a world more to his liking. There are many disadvantages to this type of lifestyle.
>
> Confusion may set in; reality and your identity may mingle and create an indistinct world. Conflictions arise causing more problems than otherwise would have been experienced in the true world of reality. A man may drink as an escape to a different world far from his responsibilities to his family and job. Days and times become mixed, job attendance may drop, homelife is upset, yet the man feels secure in his idealistic world of no cares. Sooner or later, though, the binge will be over and the troubles will still be there. Nothing is accomplished.

Now the student has answered his questions, and the reader can follow his logic. The author could see the difference in quality between this paper and his original. As he refined his ideas, he also refined his diction. At this point, the instructor or his peers can help him polish his paper without discouraging him. His one misspelled word, shift in pronouns, and punctuation errors now seem like small problems rather than part of an insurmountable task of revision and rewriting.

As students gain experience with this method, they become more and more confident in themselves. They continue to utilize their groups and the instructor, but they also work out many problems by themselves. Here are a student's first notes on a topic:

> Dante's Inferno became flesh and blood when the 1st atomic bomb was dropped on Hiroshima. Dante's concept of hell could have been a prophesy of what happened on that fateful August, 1945.
>
> Dante's inferno was structured by God . . . the atomic explosion was structured by man, making man himself into a God.
>
> There was an order in Dante's hell—there is no such organization in man's hell. Each person is punished equally, regardless of guilt or innocence.
>
> Whole nations are in danger of being thrown into man's self-made hell for eternity because of the sins of greed and ? .

This student worked on two rough drafts before she shared a copy with her peers. By that time she had identified what she thought were still problems, and she was anxious to get criticism from others. Her peers pointed out, among other things, that she had

stated an opinion ("God created Dante's Hell") as fact without support. The finished product is this:

> Dante's *Inferno* became living flesh and blood when the first atomic bomb was dropped on Hiroshima. The medieval classic could very well have been a grim prophecy of what happened on that fateful August 6th, 1945. John Hershey, the author of *Hiroshima*, interviewed a few survivors of the atomic holocaust, and through these people he vicariously traveled through Hell, as did Dante. Many of the events were shockingly similar.
>
> Fires flaired and spread throughout the Japanese city immediately after the initial blast, creating a reflection of Dante's description of Dis, Hell's capital city. . . . Even Dante's shower of flame that punished blasphemers was reproduced when a pressure-induced wind blew blazing cinders over the stricken Hiroshima, setting fire to those areas that were once protected and upon terrorized evacuees. . . . It was rain as vile and filthy as any of Dante's fertile imagination because this rainfall contained massive amounts of radiation, poisoning those on whom it fell. . . .
>
> It was along the bank of the river where one found the most horrible comparisons between Hiroshima and Dante's Hell. . . . One man, Mr. Tanaimoto, assumed the grisly role of a benevolent Charon and ferried as many as he could across the river in a pleasure punt and using bamboo poles, all he could find in the desolation. Once across the river, many found themselves in deeper levels of Hell, exactly as did those spirits in the *Inferno*. . . .
>
> . . . Man, himself, was the creator of Hell on Earth in the form of a twenty-thousand megacycle atomic bomb that killed a hundred thousand people. Dante's vision of Hell was written with organization and justice. In man's self-made Hell, punishment was dispensed with no regard to innocence or guilt. . . .
>
> It is ironic that Dante's *Inferno* should so closely parallel the events that took place on Hiroshima. Perhaps Dante's greatest talent was the ability to see seven centuries into the future and predict the first atomic bomb.

When this student entered the class in the fall, she had never written a theme before, and she had been away from school for a number of years. Once she discovered that she could achieve success through rewriting, she became more and more self-confident.

Thesis Statement Problems

Not all students achieve this degree of sophistication, of course. Many students have to struggle with the basics for a long time

before they can begin to write even reasonably well. This is particularly true at the beginning of the course. The thesis statement or topic sentence, the use of detail, and the conclusion are problems which interrelate. If the thesis is weak, the student has difficulty developing his or her idea and coming to a conclusion. In the following paper, the student was describing a picture which satirized a Pillsbury advertisement:

> The page in which this picture is on has been divided in half. On top of the page is a child in his mother's arms. The mother and child are from a poverty stricken area of the world. The boy and mother are seated in front of a shack, maybe their home. The little boy has his eyes shut, and his mother has a distressed look on her face, as if she is asking for help. The bottom half of the page is an undernourished dough boy stands in the middle of a dirt field next to an empty cardboard container that muffin dough comes packed in. The little dough boy has a bloated belly, open mouth, and his ribs are showing through his skin.

Although this paragraph has many problems, the most glaring is the first sentence. When the student came for an interview, we talked about getting the reader interested at the beginning. We also talked about the fact that the paper just ended; it didn't conclude. This may seem to contradict what was said earlier. Although students usually should concentrate on only one problem at a time, the teacher must evaluate the capability and the tolerance level each student has for rewriting a paper. With those two points in mind, the student rewrote the paragraph:

> Hunger is a problem only if you're hungry. A child is pictured in his mother's arms. The mother and child are from a poverty-stricken area of the world. The boy and mother are seated in front of a shack, maybe their home. The little boy has his eyes shut, and his mother has a distressed look, as if she is asking for help. The caption reads, "nothin' says nothin' like nothin' from nothin'—and Nillsbury says it best!" Below this is pictured an undernourished dough boy. He stands in the middle of a dirt field next to an empty cardboard container that muffin dough comes in. The little dough boy has a bloated belly, open mouth, and his ribs are showing. . . . With the scenery being like this in most poverty stricken areas, I believe the richer parts of the world should help in this problem.

Once the student found a more meaningful topic sentence, she also saw the need for adding more details. Having concentrated solely on the topic sentence and concluding sentence on this paper, she was able to include these elements in other papers and work on other writing problems.

Even though students have a topic sentence, they may discover that when they begin to write they cannot develop the topic. For example:

> Job suffered misfortune without loosing faith in himself. Job desired death because he believed God and society had lost faith in him. Job felt his suffering had been in vain because he believed he hadn't sinned. In all his suffering he didn't loose faith in himself and soon Job realized God and society hadn't lost faith in him either. After everything was over Job received twice as many possessions as he had before because God and Society were on his side from the beginning.

Although the student thought she had a direction when she wrote her paper, she could see that the first three sentences were choppy and the fourth was repetitious and jumped to a conclusion without proof. She decided to begin with a new topic sentence that could be developed:

> God was on Job's side throughout his trials. God wagered to Satan by saying, "Behold all that he hath is in thy power; only upon himself put not forth thine hand." Job not knowing of this wager set out to prove his integrity. Job's friends try to consel but did not influence him because Job says, "I have understanding as well as you; I am not inferior to you." Job calls his friends "worthless physicians." Job speaks of his integrity when he said, "Behold now I have ordered my cause; I know that I shall be justified." In the end Job receives twice as much prosperity as he had before. God then rebukes Eliphaz and Temanite by saying, "My wrath is kindled against thee, and against thy two friends: for ye have not spoken for me the thing that is right, as my servant Job hath."

Now the student's paper had direction and proof. In the process of rewriting the paper the student also discovered the value of using quotations. This example also illustrates why mechanics should be discussed last. If the instructor had pointed out spelling and punctuation errors on the first paper, the student would have concentrated on correcting those mistakes. In this case, the student's rewrite is an entirely different paragraph because she has concentrated on the topic. Now that she has said something, she can work on the mechanics.

Often in the process of rewriting, students come to more meaningful conclusions even when the subject hasn't come up in discussion. One student, writing on *Alice in Wonderland*, concluded her first draft, "The Caterpillar realizes that once Alice has made

her decision, she must bear the consequences of that decision." In the student's final draft she added one more sentence: "In reality, this is a hard part of growing up." Another student, writing about *Oedipus Rex*, added this sentence to her conclusion in her final draft: "Perhaps this is one reason the play has lasted so many years; a little of Oedipus is in all of us." A third student, writing about Greek seers and omens and modern-day belief in the "supernatural," concluded, "It is possible that, through the studies of the past and present individuals who are gifted with strange powers, we could begin to have a better understanding of man's full potential."

Experiments with Form

At times, coping with new ideas or with ideas that the student has never worked out can be frustrating. One student started with this thesis on Oedipus: "It seems funny that the fate of one person, Oedipus, was caused by his own persistance in knowing the Truth." After radically revising the paper three times, she started a fourth, stopped in mid-sentence, and wrote: "I resolve that it is impossible to write a paper on Oed. Rex concerning his fate and free will. It only adds more confusion." However, she did not want to give up entirely on the topic, so she tried to express her ideas in a poem. This is the fifth draft of her poem:

Danger: Pursuit of Truth

Is this my fate
To be destined here
Without accomplishments
I wanted so dear?

Why don't I admit
That all of this
Was as much my fault
As his, and his?

Who can I truly
Take heart to blame?
One sure excuse
Is my long lost flame.

But what can I say?
Who can I blame?
The answer, my fate,
Is still the same.

The answer, the blame
Is only me.

I know better and
Could surely see.

But face now what?
Am I to die?
Oh no, not now,
There's wings, I'll fly.

I'll fly on out
To something new
And better myself
Maybe others, too!

I will never forget
But always forgive
Myself, a human,
Set forth to live.

This student found only confusion when she tried to write a theme about fate and free will. She had to find a form that would help her resolve the confusion. Through her persona, Oedipus, she could attack the problem in a logical way. By the end of the poem she was able to come to a resolution; in fact, in the fifth verse her own persona took over.

We feel that as students learn to find, control, and evaluate their ideas they appreciate other forms. The reasons for this are at least twofold and inseparable. First, students discover they can control their ideas. This generates a sense of power for, and appreciation of, order, form, and discipline in thinking and language. Second, students who experience the power of limiting their inventions also experience pride and responsibility. They want to present their idea to readers in its best form. To understand the reader's perspective means the writer has found the distance from which to criticize him or herself. This distance in self-editing is a difficult skill to learn; it is the Socratic dialogue internalized.

If the teacher were to impose form ("you *must* write a five-paragraph essay") on every written assignment, the students would be denied their own creative powers. The Oedipus essay was doomed to fail, but the student was able to salvage the idea, and her integrity, in the poem. Other students who have wanted to experiment with poetry discovered that they could express themselves better in prose. One student tried to write an "Ode to Aeneas" in limerick stanzas. First she realized how incongruous the form was for her topic; then she discovered that writing a limerick, seven stanzas of limericks actually, was no simple matter.

Another student was more successful. He compacted the tragedy of *Oedipus Rex* into shaped verse:

Oedipus
Great Ruler
Loved by all
Accusations of murder
Feels he is not guilty
Pursues the situation deeper
His life crumbles before his eyes
Married to his mother; his son is his brother
He is the murderer he's looking for
Now downtrodden and guilty
He takes his sight
Leaves in exile
Looking sad
Ruined

Students who are able to experiment with form gain a greater perception about writing in general. They become aware of the limits and restrictions that various forms place on the writer.[3] They can experiment with other voices if they are writing poems, dialogues, radio broadcasts, or letters from fictitious characters to other fictitious characters. At the same time, they are still increasing their ability to think and to organize as well as working on their mechanics. Here is one example:

Oh Hell!

Good morning, folks. This is WXYZ, Channel 8. We are happy to bring you this live telecast directly from Hell on the trial of Richard Nixon, previous president of the United States. Mr. Nixon just died yesterday, and already it is to be decided where in Hell he will go. Here comes Minos, the one who will do the sentencing. I am told that there is some confusion as to where Nixon is to be sent. . . . Wait! It appears that Minos has made his decision. Nixon shall spend 1000 years in each circle of Hell, and after he finishes all nine circles, he will start over again, going up and down through the circles of Hell for eternity. . . . Unfortunately, we are out of time, so we will now return you to our previously scheduled program, in progress.

The writer has captured the voice of an on-the-spot reporter. To strengthen his skills in other areas, the instructor could ask him to write the same paper as a news broadcast or as a newspaper article. A second example is a personal letter.

July 10, 1605

Dear Don Quixote,

When your squire, Sancho Panza, approached my house earlier today, he found me outside working in my garden. After the introductions were made, he handed me a letter which I quickly read, but found I couldn't make much sense of it. . . .

After a few minutes, Sancho, who had not taken his eyes from me since he had arrived, . . . suggested that we seek some shade. . . . Sancho proceeded to explain what your letter meant. First, Sancho began by telling me who exactly you were—Alonso Quixano—a middle-aged gentleman of La Mancha who has now become a knight-errant, Sir Don Quixote. Secondly, he told me that you have made me your lady love. . . . Eventually, Sancho told me of all the adventures you have encountered since you became a knight. Finally, he got to the part where he told me that you were on black mountain doing penance much the same way the knights before had done them when they hadn't seen their lady love for a long time. . . .

Even though we have not ever met, I feel certain that since you have made me your lady love and put yourself through all the agony, pain, and defeat that you have encountered in your adventures for me, then you, Don Quixote, are the man that I have been searching for to take me as his wife. If you will come down off that mountain and return with Sancho, then you and I can be joined in marriage and live a wonderful life together.

Your waiting lady love,

Dulcinea del Toboso

The author admitted that she had to take some liberties with the actual story in order to write the letter. She was aware that Sancho forgot to take the letter when he left Don Quixote, that he never did see Aldonza, and that she could not read or write. But the author wanted to express the feelings that she thought Aldonza would have had if she had received the Don's letter. Her Aldonza is a considerate, sensitive young woman; so is the author. While Ken Macrorie defines student writing as coming from personal experience, we define the idea of personal experience from a broader base, i.e., the experiences students have while reading the classics, experiences that emphasize their uniqueness and, at the same time, allow them to see their connectedness with other authors through time.

Conclusion

We feel that our method of teaching writing has many benefits. The use of groups and interviews lets the students in our classes know that someone cares about what they say and how they say it. Often our students arrived early to edit papers; they established a critic phone service among themselves; and students kept journals and wrote poetry which they frequently shared with us and the classes. None of these projects was assigned as part of the course. Student evaluations often contained essays in the margins about their improvement as listeners as well as their improvement in writing that critics had noticed earlier in the quarter. Many students felt that helping other students find supporting details and develop specific proof improved their own writing. Perhaps the most frequent comment made by students concerned the way they were able to have an ongoing, self-directed seminar relating to literature and life. When they realized that the teacher wasn't going to lecture, they developed their own impetus, authority, and confidence. They learned that what was clear to them might not be clear to their readers. Their written work was not shuffled from student to teacher to student to wastebasket. They kept their work to watch their growth and progress.

Students totally supported the idea of rewrites. They appreciated that by having the end results count in place of the beginning trials we were acknowledging learning as a process. Perhaps the greatest behavior changes which occur in students are the most difficult to document clearly because they involve changes of values. Those changes are often nonverbal. Students who have stopped wadding up early drafts and angrily throwing them away may not be aware how quietly they have forgotten their anger.

Finally, students in the laboratory situation learned to work and communicate with others, something they will have to do the rest of their lives. They learned to critique as well as to be critiqued. They appreciated honesty and objectivity in reviews of their written work. In the midst of a series of small group sessions involving prewriting, one class spontaneously stopped working with Kosinski's *Being There* and felt the need to discuss why the college was filled with cheating and why no one ever cheated in the composition lab. They decided that first of all they did not need to cheat. Second, everyone knew each other's style to such an extent that students felt it would not be possible. The discussion ended

with Kosinski and the kind of learning which takes place when nobody listens.

The discussion of prewriting still contained tensions about writing difficulties. One student who had written two limited, workable thesis statements asked for help. His problem was that he found the workable plans boring and too easy. He had notes about another idea which he could not resolve. That was the idea which he wanted to work with. Another student said: "All I see is so interrelated that if I discuss one idea, I want to talk about all the others." If an idea does not interest students or if it seems too pat, they do not pursue it. Giving writers options, therefore, offers diversity and necessitates that the student resolve this diversity through choice.

In this way experiments in individualizing the teaching of writing cause us to redefine the experimental process and the language with which we discuss it. An experiment of this scale, involving as it does large expanses of time, experience, and growth, stresses the critical dialogue between the student and the group with whom that student chooses to study. The student experiences multiple roles and has the option to control and to experiment with his or her own writing process. The student controls the direction of the experiment rather than being controlled for the sake of the experiment. The stress is upon defining and doing. One student evaluated the course in the following way:

> When I started this class a million years ago, I thought the purpose of education was to remember answers. Now I have so many questions that sometimes I am frustrated that I can't answer them because there are so many and because some answers are more questions. It has made my life interesting. Thank you.

Many professionals outside the college who did not observe our laboratory in person voiced the question: "After three years of collaborating to establish a lab, to design a course, and to write a monograph, how can you still stand each other?" We managed to do this because our model was a built-in brainstorming session, a portable seminar, an ongoing dialogue, and a think-tank. We were able to encourage, teach, and criticize one another. Our students, who were themselves learning about groups, were aware of our small group of two, and often when we were exchanging data in places where students were, we accumulated student members. A class assembled while we were discussing an early draft of this book. As we disbanded to start teaching, one student asked if the movie rights would be for sale. Another said, "No, make it

an epic poem." Still another, "In the beginning God created Adam, Eve, and the Tree of the Written Word. He looked when He was finished and saw that it was fragmentary, dangling, and misplaced." So one of us said: "You have five minutes to make notes defining this lab." We used those notes in class as a vehicle into *Notes from the Underground* among other topics. Thus, we and the students continue to grow and to design approaches to writing.

Notes

Chapter One

1. S. Leonard Rubinstein, *Writing: A Habit of Mind* (Dubuque, Iowa: William C. Brown Co., 1972), p. x.

2. "Turning on to Writing" (Paper read at the Sixty-third Annual Convention of the National Council of Teachers of English, Philadelphia, Pa., November 23, 1973).

3. "Discovery, Structure and Voice: An Approach to Teaching Composition" (Ph.D. diss., Ohio State University, 1973).

4. "The Effects of Peer Editing: Grading on the Grammar-Usage and Theme-Composition Ability of College Freshmen" (Ph.D. diss., University of Oklahoma, 1973).

5. Carter Marshall Cramer, "Essays Toward the Teaching of Composition in a Technological Age" (Ph.D. diss., University of Illinois, 1972). The concepts of assumed voice, available arguments, and audience which Cramer utilizes are taken from Wayne C. Booth, "The Rhetorical Stance," in *About Language: Contexts for College Writing*, ed. Marden J. Clark, Soren F. Cox, and Marshall R. Craig (New York: Charles Scribner's Sons, 1970), pp. 6–15.

6. "The Metamorphosis (An English Major awoke one morning from uneasy dreams; he found himself transformed into an English Teacher)" (Paper read at the Twenty-fourth Annual Conference of the New York State English Council, Binghamton, N.Y., May 3, 1974).

7. Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer, *Research in Written Composition* (Urbana, Ill.: National Council of Teachers of English, 1963), p. 37.

8. Evelyn J. Bata, "A Study of the Relative Effectiveness of Marking Techniques on Junior College Freshman English Compositions" (Ph.D. diss., University of Maryland, 1972).

9. *The Collected Poems of W. B. Yeats* (New York: Macmillan Co., 1951), pp. 91–92.

10. John Dewey, *Democracy and Education* (New York: Free Press, 1966), p. 148.

11. *The Holt Guide to English* (New York: Holt, Rinehart and Winston, 1972).

12. Immanuel Kant, *Education*, trans. Annette Churton (Ann Arbor, Mich.: University of Michigan Press, 1960), p. 20.

13. Walker Gibson, *Persona: A Style Study for Readers and Writers* (New York: Random House, 1969), p. xi.

14. "Parts of Speech and Punctuation," in *The Limits of Language*, ed. Walker Gibson (New York: Hill and Wang, 1962), p. 81.

Chapter Two

1. Louis T. Milic, "Theories of Style and Their Implications for the Teaching of Composition," in *Contemporary Essays on Style*, ed. Glen A. Love and Michael Payne (Glenview, Ill.: Scott, Foresman and Co., 1969), p. 20.

2. Ken Macrorie, *Telling Writing* (New York: Hayden Book Co., 1970), p. 22.

3. Ibid., p. 163.

4. *A Vulnerable Teacher* (New York: Hayden Book Co., 1974), p. 51.

5. *Writing without Teachers* (New York: Oxford University Press, 1973), p. 133.

6. Peter Werdell, "Futurism and the Reform of Higher Education," in *Learning for Tomorrow*, ed. Alvin Toffler (New York: Random House, Vintage Books, 1974), p. 297.

7. Roger H. Garrison, "One-to-One: Tutorial Instruction in Freshman Composition," *New Directions for Community Colleges*, no. 5 (1974): 55.

8. P. W. Bridgeman, "The Way Things Are," in *The Limits of Language*, ed. Walker Gibson (New York: Hill and Wang, 1962), p. 40.

9. "Cooperate and Create: Teaching Writing through Small Groups," *English Journal* 62 (1973): 1274.

10. *Democracy and Education* (New York: Free Press, 1966), p. 110.

11. Jiddu Krishnamurti, *Education and the Significance of Life* (New York: Harper and Row, 1953), p. 85.

12. Lou Kelly, *From Dialogue to Discourse: An Open Approach to Competence and Creativity* (Glenview, Ill.: Scott, Foresman and Co., 1972), p. 185.

13. See also Macrorie, "Teaching Teachers," in *Vulnerable Teacher*, pp. 143–61.

14. "Composition and Group Dynamics: The Paradox of Freedom," *College English* 30 (1969): 443.

15. "The Effectiveness of Non-Directive Teaching as a Method of Improving the Writing Ability of College Freshmen" (Ph.D. diss., New York University, 1969).

16. A good introduction to new theories of grammar can be found in Virginia P. Clark, Paul A. Eschholz, and Alfred E. Rosa, eds.,

Language: Introductory Readings (New York: St. Martin's Press, 1972), pp. 105–226.

17. Richard A. Meade and W. Geiger Ellis, "Paragraph Development in the Modern Age of Rhetoric," *English Journal* 59 (1970): 221, 223, and 224.

18. *Trout Fishing in America* (New York: Dell Publishing Co., 1971), p. 164.

19. Jerome S. Bruner, *Toward a Theory of Instruction* (New York: W. W. Norton and Co., 1968), p. 53.

20. Lee Odell, "Responding to Student Writing," *College Composition and Communication* 24 (1973): 399.

Chapter Three

1. Paul Reps, comp., *Zen Flesh, Zen Bones* (New York: Doubleday and Co., Anchor Press, 1939), p. 5.

2. Ray Kytle, Jr., *Prewriting: Strategies for Exploration and Discovery* (New York: Random House, 1967), p. vii.

3. "Teaching Semantics in High School," in *Challenge and Change in the Teaching of English*, ed. Arthur Daigon and Ronald T. LaConte (Boston: Allyn and Bacon, 1971), p. 311.

4. Pierre Maranda, ed., *Mythology* (Baltimore: Penguin Books, 1972), p. 268.

Chapter Four

1. George Bellis, "Form and Fieldwork in English Studies," *College English* 36 (1975): 890–891.

2. Richard Beach, "Self-Evaluation in an Activity-Oriented English Classroom," *English Journal* 64 (March 1975): 60.

3. Jerome S. Bruner, *Toward a Theory of Instruction* (New York: W. W. Norton and Co., 1968), p. 166.

4. *Zen and the Art of Motorcycle Maintenance* (New York: Bantam Books, 1975), p. 190.

5. Ken Macrorie, *Telling Writing* (New York: Hayden Book Co., 1970), p. 70.

6. Pirsig, *Zen*, pp. 186–87.

7. Ibid., p. 273.

8. For two textbooks illustrating the perceptual approach to writing, see Walker Gibson, *Seeing and Writing: Fifteen Exercises in Composing Experience* (New York: David McKay Co., 1959) and Fred Morgan, *Here and Now II: An Approach to Writing through Perception* (New York: Harcourt Brace Jovanovich, 1972).

9. See Joseph J. Comprone, *From Experience to Expression: A College Rhetoric* (Dubuque, Iowa: William C. Brown Co., 1974).

10. Idries Shah, *The Exploits of the Incomparable Mulla Nasrudin* (New York: E. P. Dutton and Co., 1972), pp. 26–27.

Chapter Five

1. Donald M. Murray, *A Writer Teaches Writing: A Practical Method of Teaching Composition* (Boston: Houghton Mifflin Co., 1968), p. 222.

2. With the exception of deleting footnoting of quotations and outside sources, we have not edited or corrected the student essays quoted in this chapter.

3. See chapter six in Richard E. Young, Alton L. Becker, and Kenneth L. Pike, *Rhetoric: Discovery and Change* (New York: Harcourt Brace and World, 1970). In this chapter they discuss heuristic procedure, taking the word *house* and viewing it from simultaneous perspectives as an isolated static entity, a dynamic object, an abstract multidimensional system. Their discussion illustrates perspectives in invention, but a similar relationship exists in considering multiple forms. Our encouragement of experiment with form is a consequence of our belief that possibilities for ideas and forms are complementary aspects of the same process, i.e., invention.

Bibliography

The Bibliography has been categorized for the convenience of readers and is meant to suggest both fields of study in rhetoric and a generalist's sampling of materials outside the field that are useful for teachers of composition. The subdivisions are not meant to suggest that works belong exclusively on one list.

Traditional Approaches to Rhetoric

The following are English handbooks and modern rhetorics based upon classical rhetorical theory.

Baker, Sheridan. *The Complete Stylist.* 3rd ed. New York: Thomas Y. Crowell Co., 1973.

———. *The Practical Stylist.* New York: Thomas Y. Crowell Co., 1969.

Barnet, Sylvan, and Marcia Stubbs. *Practical Guide to Writing.* Boston: Little, Brown and Co., 1975.

Bell, James K., and Adrian A. Cohn. *Bell and Cohn's Handbook of Grammar and Usage.* Beverly Hills, Calif.: Glencoe Press, 1972.

Brooks, Cleanth, and Robert Penn Warren. *Modern Rhetoric.* 3rd ed. New York: Harcourt Brace Jovanovich, 1970.

Cohn, Jill Wilson. *Writing: The Personal Voice.* New York: Harcourt Brace Jovanovich, 1975.

Corbett, Edward P. J. *Classical Rhetoric for the Modern Student.* 2nd ed. New York: Oxford University Press, 1971.

———. *The Little English Handbook: Choices and Conventions.* New York: John Wiley and Sons, 1973.

Cowan, Gregory, and Elisabeth McPherson. *Plain English Please: A Rhetoric.* 3rd ed. New York: Random House, 1976.

Di Pippo, Albert E. *Rhetoric.* Beverly Hills, Calif.: Glencoe Press, 1971.

Donohoe, Thomas. *Rhetoric for Survival: Aids to Successful College Writing.* Boston: Allyn and Bacon, 1973.

Gibson, Walker. *Persona: A Style Study for Readers and Writers.* New York: Random House, 1969.

Harwell, Charles W., and James F. Doriss. *Models and Methods: A Guide to Effective Composition.* Englewood Cliffs, N.J.: Prentice-Hall, 1976.

Hodges, John C., and Mary E. Whitten. *Harbrace College Handbook.* 7th ed. New York: Harcourt Brace Jovanovich, 1972.

Irmscher, William F. *The Holt Guide to English: A Contemporary Handbook of Rhetoric, Language, and Literature.* New York: Holt, Rinehart and Winston, 1972.

Jacobs, Suzanne E., and Roderick A. Jacobs. *The College Writer's Handbook.* 2nd ed. New York: John Wiley and Sons, 1976.

Kerrigan, William J. *Writing in College.* New York: Harcourt Brace Jovanovich, 1976.

Kytle, Ray, Jr. *Concepts in Context: Aspects of the Writer's Craft.* New York: John Wiley and Sons, 1974.

Lambuth, David, et al. *The Golden Book on Writing.* New York: Viking Press, 1964.

Lefcowitz, Allen E. *The Writer's Handbook.* Englewood Cliffs, N.J.: Prentice-Hall, 1976.

McCrimmon, James M. *Writing with a Purpose.* 6th ed. Boston: Houghton Mifflin Co., 1976.

Perrin, Porter G., and Jim W. Corder. *Handbook of Current English.* 4th ed. Glenview, Ill.: Scott, Foresman and Co., 1975.

Pichaske, David R. *Writing Sense.* New York: Free Press, 1975.

Roberts, Edgar V. *A Practical College Rhetoric: Writing Themes and Tests.* Cambridge, Mass.: Winthrop Publishers, 1975.

Rorabacher, Louise E. *A Concise Guide to Composition.* 3rd ed. New York: Harper and Row, 1976.

Rothwell, Kenneth S. *Questions of Rhetoric and Usage.* 2nd ed. Boston: Little, Brown and Co., 1974.

Skwire, David, et al. *Student's Book of College English.* Beverly Hills, Calif.: Glencoe Press, 1975.

Stone, Wilfred, and J. G. Bell. *Prose Style: A Handbook for Writers.* 2nd ed. New York: McGraw-Hill Book Co., 1972.

Strunk, William, Jr., and E. B. White. *The Elements of Style.* 2nd ed. New York: Macmillan Co., 1972.

Tibbetts, A. M., and Charlene Tibbetts. *Strategies of Rhetoric.* Rev. ed. Glenview, Ill.: Scott, Foresman and Co., 1974.

Watkins, Floyd C., William B. Dillingham, and Edwin T. Martin. *Practical English Handbook.* 4th ed. Boston: Houghton Mifflin Co., 1974.

Willis, Hulon. *Basic Usage, Vocabulary, and Composition.* 2nd ed. New York: Holt, Rinehart and Winston, 1975.

———. *A Brief Handbook of English.* New York: Harcourt Brace Jovanovich, 1975.

Winterowd, W. Ross. *The Contemporary Writer: A Practical Rhetoric.* New York: Harcourt Brace Jovanovich, 1975.

Wykoff, George S., and Harry Shaw. *The Harper Handbook of College Composition.* 4th ed. New York: Harper and Row, 1969.

New Rhetorics

These books and articles illustrate modern applications of rhetorical theory to composition; they include prewriting and experimental texts and books which discuss the "new" rhetoric.

Bain, Robert, and Dennis G. Donovan, eds. *The Writer and the World of Words*. Englewood Cliffs, N.J.: Prentice-Hall, 1975.

Baumback, Jonathan, ed. *Writers as Teachers, Teachers as Writers*. New York: Holt, Rinehart and Winston, 1970.

Christensen, Francis. *Notes Toward a New Rhetoric: Six Essays for Teachers*. New York: Harper and Row, 1967.

Coles, William E., Jr. *Composing: Writing as a Self-Creating Process*. New York: Hayden Book Co., 1974.

———. *Teaching Composing*. New York: Hayden Book Co., 1974.

Comprone, Joseph J. *From Experience to Expression: A College Rhetoric*. Dubuque, Iowa: William C. Brown Co., 1974.

Crosby, Harry H., and George F. Estey. *Just Rhetoric*. New York: Harper and Row, 1972.

Dagher, Joseph P. *Writing: A Practical Guide*. Boston: Houghton Mifflin Co., 1976.

Deane, Nancy Hilts. *Teaching with a Purpose, Instructor's Guide and Resource Books* (for James M. McCrimmon, *Writing with a Purpose*). Boston: Houghton Mifflin Co., 1973.

Elbow, Peter. *Writing without Teachers*. New York: Oxford University Press, 1973.

Frank, Joseph. *You*. New York: Harcourt Brace Jovanovich, 1972.

Garrison, Roger H. "One-to-One: Tutorial Instruction in Freshman Composition." *New Directions for Community Colleges*, no. 5 (1974): 55–83.

Halloran, S. M. "On the End of Rhetoric, Classical and Modern." *College English* 36 (1975): 621–631.

Hancock, Sheila, and Edward Hancock. *Connections: Ideas for Writing*. New York: Harcourt Brace Jovanovich, 1974.

Hawkes, John. *An Experiment in Teaching Writing to College Freshmen (Voice Project)*. Final Report, Project No. BR 6-2075. Washington, D.C.: United States Department of Health, Education, and Welfare, Office of Education, October 1967. [ERIC document no. 018 442]

Hudson, Herman, and Maurice L. Imhoff. *From Paragraph to Theme*. New York: Macmillan Co., 1972.

Hutchinson, Helen D. *Mixed Bag*. Glenview, Ill.: Scott, Foresman and Co., 1970.

Kelly, Lou. *From Dialogue to Discourse: An Open Approach to Competence and Creativity*. Glenview, Ill.: Scott, Foresman and Co., 1972.

Kytle, Ray, Jr. *Prewriting: Strategies for Exploration and Discovery.* New York: Random House, 1972.

Macrorie, Ken. *Telling Writing.* New York: Hayden Book Co., 1970.

Morgan, Fred. *Here and Now II: An Approach to Writing through Perception.* New York: Harcourt Brace Jovanovich, 1972.

Murray, Donald H. *A Writer Teaches Writing: A Practical Method of Teaching Composition.* Boston: Houghton Mifflin Co., 1968.

Potter, Robert R. *Making Sense: Exploring Semantic and Critical Thinking.* New York: Globe Book Co., 1974.

Rohman, D. Gordon, and Albert O. Wlecke. *Pre-Writing: The Construction and Application of Models for Concept Formation in Writing.* Cooperative Research Project No. 2174. Washington, D.C.: United States Department of Health, Education, and Welfare, 1964.

Ross, Donald H. *The Writing Performance.* Philadelphia: J. B. Lippincott Co., 1973.

Rougier, Harry, and E. Krage Stockum. *Getting Started: A Preface to Writing.* New York: W. W. Norton and Co., 1970.

Rubinstein, S. Leonard. *Writing: A Habit of Mind.* Dubuque, Iowa: William C. Brown Co., 1972.

Stewart, Donald C. *The Authentic Voice: A Pre-Writing Approach to Student Writing.* Dubuque, Iowa: William C. Brown Co., 1972.

Trimble, John R. *Writing with Style: Conversations on the Art of Writing.* Englewood Cliffs, N.J.: Prentice-Hall, 1975.

Wilson, Sidney R., and Eugene H. Soules. *Did I Say That? Editing Your First Draft.* San Rafael, Calif.: Individual Learning Systems, 1976.

Wittig, Susan. *Steps to Structure.* Cambridge, Mass.: Winthrop Publishers, 1975.

Young, Richard E., Alton L. Becker, and Kenneth L. Pike. *Rhetoric: Discovery and Change.* New York: Harcourt Brace and World, 1970.

Linguistics and Language

These texts consider linguistic theory as well as special topics related to dialect and language.

Adams, Parveen, ed. *Language in Thinking.* Baltimore: Penguin Books, 1972.

Arthur, Bradford. *Teaching English to Speakers of English.* New York: Harcourt Brace Jovanovich, 1973.

Clark, Marden J., Soren F. Cox, and Marshall R. Craig. *About Language: Contexts for College Writing.* 2nd ed. New York: Charles Scribner's Sons, 1975.

Clark, Virginia P., Paul A. Eschholz, and Alfred R. Rosa, eds. *Language: Introductory Readings.* New York: St. Martin's Press, 1972.

Dillard, J. L. *Black English: Its History and Usage in the United States.* New York: Random House, 1972.

Elgin, Suzette Haden. *Pouring Down Words.* Englewood Cliffs, N.J.: Prentice-Hall, 1975.

Gibson, Walker, ed. *The Limits of Language.* New York: Hill and Wang, 1962.

Hayakawa, S. I. *Language in Thought and Action.* 3rd ed. New York: Harcourt Brace Jovanovich, 1972.

Needleman, Morris H. *Handbook for Practical Composition.* New York: McGraw-Hill Book Co., 1968.

Nist, John. *Speaking into Writing: A Guidebook for Composition.* New York: St. Martin's Press, 1969.

Shores, David L., ed. *Contemporary English.* Philadelphia: J. B. Lippincott Co., 1972.

Learning Psychology and the Teaching of Writing

This sampling ranges from the theoretical to the practical.

Bruner, Jerome S. *Toward a Theory of Instruction.* New York: W. W. Norton and Co., 1968.

Committee on the Student in Higher Education. *The Student in Higher Education.* New Haven, Conn.: Hazen Foundation, 1968.

Dewey, John. *Democracy and Education.* New York: Free Press, 1966.

Hilgard, Ernest R. *Theories of Learning.* 4th ed. New York: Appleton-Century-Crofts, 1974.

Johnson, Wendell. *Living with Change: The Semantics of Coping.* Edited by Dorothy Moeller. New York: Harper and Row, 1972.

Kant, Immanuel. *Education.* Translated by Annette Churton. Ann Arbor, Mich.: University of Michigan Press, 1960.

Krishnamurti, Jiddu. *Education and the Significance of Life.* New York: Harper and Row, 1953.

Mager, Robert F. *Preparing Instructional Objectives.* Belmont, Calif.: Fearon Publishers, 1962.

Maxwell, John C., and Anthony Tovatt, eds. *On Writing Behavioral Objectives for English.* Urbana, Ill.: National Council of Teachers of English, 1970.

Ornstein, Robert E. *The Psychology of Consciousness.* San Francisco: W. H. Freeman Co., 1972.

Pauk, Walter. *How to Study in College.* 2nd ed. Boston: Houghton Mifflin Co., 1974.

Toffler, Alvin, ed. *Learning for Tomorrow: The Role of the Future in Education.* New York: Random House, Vintage Books, 1974.

Zoellner, Robert. "Talk-Write: A Behavioral Pedagogy for Composition." *College English* 30 (1969): 267–320.

The Teacher of Writing and Attitudes Toward Culture

This group contains the beginnings of an exploration into Western linear perspectives and Eastern nonlinear perspectives.

Abe, Kobo. *The Box Man.* Translated by E. Dale Saunders. New York: Alfred A. Knopf, 1974.

Basho, Matsuo. *The Narrow Road to the Deep North and Other Travel Sketches.* Translated by Nobuyuki Yussa. Baltimore: Penguin Books, 1974.

Edinger, Edward F. *Ego and Archetype: Individuation and the Religious Function of the Psyche.* Baltimore: Penguin Books, 1973.

The Egyptian Book of the Dead: The Papyrus of Ani in the British Museum. Translated by E. A. Wallis Budge. New York: Dover Publications, 1967.

Jencks, Charles, and Nathan Silver. *Ad Hocism: The Case for Improvisation.* Garden City, N.Y.: Doubleday and Co., Anchor Press, 1972.

Kazantzakis, Nikos. *The Rock Garden.* Translated by Richard Howard. New York: Simon and Schuster, 1969.

Laing, R. D. *Knots.* New York: Random House, Vintage Books, 1972.

McKeon, Richard, ed. *The Basic Works of Aristotle.* New York: Random House, 1941.

Maranda, Pierre, ed. *Mythology.* Baltimore: Penguin Books, 1972.

Moustakas, Clark. *Creativity and Conformity.* New York: Van Nostrand Reinhold Co., 1967.

Pirsig, Robert. *Zen and the Art of Motorcycle Maintenance: An Inquiry into Values.* New York: Bantam Books, 1975.

Prabhavananda, Swami. *The Upanishads.* Translated by Frederick Manchester. New York: New American Library, Mentor Books, 1961.

Reps, Paul. *Zen Flesh, Zen Bones.* Rutland, Vt.: Charles E. Tuttle Co., 1957.

Shah, Idries. *The Exploits of the Incomparable Mulla Nasrudin.* New York: E. P. Dutton and Co., 1972.

Stein, Gertrude. *Writings and Lectures, 1909–1945.* Edited by Patricia Meyerowitz. Baltimore: Penguin Books, 1971.

Triandis, Harry C. *Attitude and Attitude Change.* New York: John Wiley and Sons, 1971.

Combinations

The following are resource books for English teachers.

Cunningham, Donald H., and Herman A. Estrin, eds. *The Teaching of Technical Writing.* Urbana, Ill.: National Council of Teachers of English, 1975.

Daigon, Arthur, and Ronald T. LaConte, eds. *Challenge and Change in the Teaching of English.* Boston: Allyn and Bacon, 1971.

Geuder, Patricia, et al., eds. *They Really Taught Us How to Write.* Urbana, Ill.: National Council of Teachers of English, 1974.

Hawkins, Thom. *Group Inquiry Techniques for Teaching Writing.* Theory and Research into Practice series. Urbana, Ill.: ERIC Clearinghouse on Reading and Communication Skills and National Council of Teachers of English, 1976.

Love, Glen A., and Michael Payne, eds. *Contemporary Essays on Style: Rhetoric, Linguistics, and Criticism.* Glenview, Ill.: Scott, Foresman and Co., 1969.

Macrorie, Ken. *A Vulnerable Teacher.* New York: Hayden Book Co., 1974.

Muller, Herbert J. *The Uses of English.* New York: Holt, Rinehart and Winston, 1967.

Ohmann, Richard, and W. B. Coley, eds. *Ideas for English 101: Teaching Writing in College.* Urbana, Ill.: National Council of Teachers of English, 1975.

Tate, Gary, ed. *Teaching Composition: Ten Bibliographical Essays.* Ft. Worth, Tex.: Texas Christian University Press, 1976.

Tate, Gary, and Edward P. J. Corbett, eds. *Teaching Freshman Composition.* New York: Oxford University Press, 1967.

———. *Teaching High School Composition.* New York: Oxford University Press, 1970.

Journals and Magazines for the Rhetoric Teacher

Although all of these periodicals do not pertain directly to composition, they often contain very useful information for innovative freshman English teachers. Reading and discussing the articles provide teachers with a way to cross disciplines and communicate and share ideas with students, administrators, and peers.

Change. Ten issues a year. NBW Tower, New Rochelle, New York 10801.

Chronicle of Higher Education. Weekly; biweekly during the summer. Editorial Projects for Education, 1717 Massachusetts Avenue, N.W., Washington, D.C. 20036.

College Composition and Communication. Four times a year. National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801.

College English. Monthly, September–April. National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801.

Community and Junior College Journal. Monthly, September–June; combined December–January issue. American Association of Community and Junior Colleges, One Dupont Circle, Washington, D.C. 20036.

English Journal. Monthly, September–May. National Council of Teachers of English, 1111 Kenyon Road, Urbana, Illinois 61801.

ETC. Quarterly. International Society for General Semantics, Box 2469, San Francisco, California 94126.

Exercise Exchange. Twice a year. Department of English, University of Vermont, Burlington, Vermont 05401.

Journal of English Teaching Techniques. Quarterly. American Language Skills Program, Southwest Minnesota State College, Marshall, Minnesota 56258.

Journal of Higher Education. Monthly, October–June. Ohio State University Press, 2070 Neil Avenue, Columbus, Ohio 43210.

Personnel and Guidance Journal. Monthly, September–June. American Personnel and Guidance Association, 1607 New Hampshire Avenue, N.W., Washington, D.C. 20009.

Philosophy and Rhetoric. Quarterly. Pennsylvania State University Press, Wagner Building, University Park, Pennsylvania 16802.

Psychology Today. Monthly. CRM Inc., Del Mar, California 92014.

Quarterly Journal of Speech. Speech Communication Association, 5205 Leesburg Pike, Falls Church, Virginia 22041.

The Social Studies. Monthly, October–April. McKinley Publishing Co., 112 S. New Broadway, Brooklawn, New Jersey 08030.

Readings for the Composition Course

These books contain modern and classical readings with questions or topics for the writer.

Baker, Sheridan. *The Essayist.* 2nd ed. New York: Thomas Y. Crowell Co., 1972.

Baker, William D. *Reading and Writing Skills.* 3rd ed. New York: McGraw-Hill Book Co., 1971.

Baylor, Robert A. *Detail and Pattern: Essays for Composition.* 3rd rev. ed. New York: McGraw-Hill Book Co., 1975.

Bryant, Gerald A., Jr. *Comment and Controversy.* Beverly Hills, Calif.: Glencoe Press, 1972.

Cherry, Richard L., Robert J. Conley, and Bernard H. Hirsch, eds. *The Essay: Structure and Purpose.* Boston: Houghton Mifflin Co., 1975.

Comprone, Joseph J. *Form and Substance: The Modern Essay.* Dubuque, Iowa: William C. Brown Co., 1976.

Griggs, Irwin, and Robert Llewellyn. *Basic Writer and Reader, New Alternate Form.* New York: Van Nostrand Reinhold Co., 1972.

Hogins, James Burl, and Robert E. Yarber. *Reading, Writing, and Rhetoric.* 3rd ed. Chicago: Science Research Associates, 1976.

Kane, Thomas S., and Leonard J. Peters. *Writing Prose: Techniques and Purposes.* 4th ed. New York: Oxford University Press, 1976.

Muscatine, Charles, and Marlene Griffith. *The Borzoi College Reader.* 3rd ed. New York: Alfred A. Knopf, 1976.

Salem, James M. *A New Generation of Essays.* Dubuque, Iowa: William C. Brown Co., 1972.

Smith, Charles Kay. *Styles and Structure: Alternative Approaches to College Writing.* New York: W. W. Norton and Co., 1974.

Spotts, Carle B. *Ideas and Patterns in Writing.* 2nd ed. New York: Holt, Rinehart and Winston, 1971.

Trimmer, Joseph F., and Robert R. Kettler. *American Oblique: Writing about the American Experience.* Boston: Houghton Mifflin Co., 1976.

Willis, Hulon. *Content and Structure: Readings for College Writers.* New York: Harcourt Brace Jovanovich, 1976.

Winterowd, W. Ross. *Contemporary Rhetoric: A Conceptual Background with Readings.* New York: Harcourt Brace Jovanovich, 1976.

New Classroom Structures and the Teaching of Writing

These selections include a variety of ways to use methods other than the lecture in the classroom.

Back, Kurt W. *Beyond Words: The Story of Sensitivity Training and the Encounter Movement.* Baltimore: Penguin Books, 1973.

Bond, David J. "A Model for Collaborative Discussion of Social Issues." *The Social Studies* 66 (1975): 76–80.

Bruffee, Kenneth A. "Collaborative Learning: Some Practical Models." *College English* 34 (1973): 634–643.

DuBois, Rachel Davis, and Mew-Soong Li. *Reducing Social Tension and Conflict through the Group Conversation Method.* New York: Association Press, 1971.

Glatthorn, Allan A. "Cooperate and Create: Teaching Writing through Small Groups." *English Journal* 62 (1973): 1274–1276.

Phillips, Gerald M. *Communication and the Small Group.* 2nd ed. Indianapolis: Bobbs-Merrill Co., 1973.

Symes, Ken M. *The Writer's Voice: Dramatic Situations for College Writing.* New York: Holt, Rinehart and Winston, 1973.

Wolf, H. R. "Composition and Group Dynamics: The Paradox of Freedom." *College English* 30 (1969): 441–444.

The Humanistic Concern for Values

These books will be helpful to rhetoric teachers who feel that they are responsible for more than just the teaching of basic skills.

Baier, Kurt, and Nicholas Rescher. *Values and the Future: The Impact of Technological Change on American Values.* New York: Free Press, 1969.

Bensman, Joseph, and Robert Lilienfeld. *Craft and Consciousness: Occupational Technique and the Development of World Images.* New York: John Wiley and Sons, 1973.

Casteel, J. Doyle. *Value Clarification in the Classroom: A Primer.* Santa Monica, Calif.: Goodyear Publishing Co., 1975.

Dewey, John. *Theory of Valuation.* Foundations of the Unity of Science series, vol. 2, no. 4. Chicago: University of Chicago Press, 1939.

Hall, Brian. *Value Clarification as Learning Process: A Guidebook.* New York: Paulist Press, 1973.

Olmo, Barbara. "A Process of Values Analysis." *The Social Studies* 66 (1975): 72–75.

Rich, John Martin. *Education and Human Values.* Reading, Mass.: Addison-Wesley Publishing Co., 1968.

Rokeach, Milton. *Beliefs, Attitudes and Values: A Theory of Organization and Change.* San Francisco: Jossey-Bass, 1968.

Scheibe, Karl E. *Beliefs and Values.* New York: Holt, Rinehart and Winston, 1970.

Simon, Sidney B., Leland W. Howe, and Howard Kirschenbaum. *Values Clarification: A Handbook of Practical Strategies for Teachers and Students.* New York: Hart Publishing Co., 1972.

Textbooks for the Rhetoric Teacher Who Uses Literature

Cohen, B. Bernard. *Writing about Literature.* Rev. ed. Glenview, Ill.: Scott, Foresman and Co., 1973.

Gibb, Carson. *Exposition and Literature.* New York: Macmillan Co., 1971.

Gordon, Edward J. *Writing about Imaginative Literature.* New York: Harcourt Brace Jovanovich, 1973.

Irmscher, William F. *The Nature of Literature: Writing on Literary Topics.* New York: Holt, Rinehart and Winston, 1975.

Kytle, Ray, Jr., and Juanita Lyons. *The Wrought Response: Reading and Writing about Literature.* Encino, Calif.: Dickenson Publishing Co., 1972.

Larson, Richard L. "Learning about Rhetoric from Writing about Literature." *College English* 32 (1971): 679–687.

Roberts, Edgar V. *Writing Themes about Literature.* 3rd ed. Englewood Cliffs, N.J.: Prentice-Hall, 1973.

Symes, Ken M. *Two Voices: Writing about Literature.* Boston: Houghton Mifflin Co., 1976.

Media and Composition Texts

These texts include the use of audio-visual aids.

Ahnne, Marlene, and Sara Burgess. *SOS: A Communication Text with a Message.* Beverly Hills, Calif.: Glencoe Press, 1973.

Clare, Warren L., and Kenneth J. Erickson. *Multimmediate: Multi Media and the Art of Writing.* New York: Random House, 1972.

Galati, George, and Bruce Brown. *English Modular Mini Course* (17 workbooks with cassette tapes). Santa Monica, Calif.: Educulture Tutorial Systems, 1973.

Hogins, James Burl, and Robert E. Yarber. *Phase Blue.* Rev. ed. Chicago: Science Research Associates, 1974.

Kryston, Victor, and Portia Meares, eds. *Know What I Mean?* San Francisco: International Society for General Semantics, 1972.

Struck, H. R. "Twenty Well-Tested Films for Freshman Writing Courses." *College Composition and Communication* 27 (1976): 47–50.

Workbooks for Rhetoric Students

These programmed and unprogrammed workbooks provide resource material for tutorial situations and for students who have a specific problem.

Bergmann, Fred L. *Paragraph Rhetoric: A Program in Composition.* Boston: Allyn and Bacon, 1967.

———. *Sentence Rhetoric: A Program in Composition.* Boston: Allyn and Bacon, 1969.

Bigby, John, and Russell Hill. *Options: A Program for English.* Boston: Houghton Mifflin Co., 1972.

Blumenthal, Joseph. *English 2600: A Programmed Course in Grammar and Usage.* 4th ed. New York: Harcourt Brace Jovanovich, 1973.

———. *English 3200: A Programmed Course in Grammar and Usage.* 2nd ed. New York: Harcourt Brace Jovanovich, 1972.

Callignon, Joseph P. *The Sound of Prose: Basic Patterns for Composition.* Beverly Hills, Calif.: Glencoe Press, 1971.

Conlin, Mary Lou. *Concepts of Communication: Writing* (5 Units). Boston: Houghton Mifflin Co., 1975.

Fawcett, Susan, and Alvin Sandberg. *Grassroots: The Writer's Workbook.* Boston: Houghton Mifflin Co., 1976.

Feinstein, George W. *Programmed Writing Skills.* Englewood Cliffs, N.J.: Prentice-Hall, 1976.

Gallo, Joseph D., and Henry W. Rink. *Shaping College Writing: Paragraph and Essay.* 2nd ed. New York: Harcourt Brace Jovanovich, 1973.

Graham, Sheila Y. *Harbrace College Workbook, Form 7A.* New York: Harcourt Brace Jovanovich, 1972.

Graham, Sheila Y., and Mrs. John C. Hodges. *Harbrace College Workbook, Form 7B.* New York: Harcourt Brace Jovanovich, 1973.

Grasso, Mary Ellen, and Margaret Maney. *You Can Write.* Cambridge, Mass.: Winthrop Publishers, 1975.

Jacobus, Lee A. *The Sentence Book.* New York: Harcourt Brace Jovanovich, 1976.

Kinsella, Paul. *The Techniques of Writing.* 2nd ed. New York: Harcourt Brace Jovanovich, 1975.

Lefcowitz, Allen B. *The Writing Skills Workbook.* Englewood Cliffs, N.J.: Prentice-Hall, 1976.

Romine, Jack. *Sentence Variety: A Programmed Approach to Sentence Writing.* New York: Holt, Rinehart and Winston, 1970.

Roth, Audrey J., and Thelma C. Altshuler. *Writing Step by Step: Exercises in Structured Creativity.* Boston: Houghton Mifflin Co., 1969.

Trimble, Martha Scott. *Programed Review of English* (Unit 1, Spelling; Unit 2, Diction; Unit 3, Writing). New York: Harper and Row, 1969.

Troyka, Lynn Quitman, and Jerrold Nudelman. *Steps in Composition.* 2nd ed. Englewood Cliffs, N.J.: Prentice-Hall, 1976.

Willis, Hulon. *Logic, Language, and Composition.* Cambridge, Mass.: Winthrop Publishers, 1975.

Willis, Hulon, and Lowell Dabbs. *Modern English Practice, Form A, Alternate Edition.* New York: Holt, Rinehart and Winston, 1971.

Index

Argumentation
  as part of writing process, 5, 26
  formal, 4
  inductive, 4
Aristotle, 4, 5, 6, 26
Attitude inventory forms, 49, 50
Audience, 4, 5, 26
  feedback from, 27, 32, 34–35
  class as, 88

Becker, Alton, 4, 5
Bellis, George, 69, 81
Booth, Wayne, 10
Braddock, Richard, 10
Bridgeman, P. W., 30
Bruner, Jerome, 71

Carnicelli, Thomas, 38
Chomsky, Noam, 41
Commercial analysis form, 58–59
Composition self-evaluation form, 87
Comprone, Joseph, 10
Correcting papers, traditional style of, 10–11, 23, 44–45
Course evaluation. *See also* Evaluation
  by students, 71–82
  desirability of, 70
Course evaluation form, 73
Cramer, Carter Marshall, 10
Creativity, 13, 80–82
Criticism, acceptance of, by students, 52–53

Democracy and Education, 31
Dewey, John, 31
Diagnostic assignments, 17, 38–39, 47–48
Dialectical method, 3–4, 5–6, 18, 108
Diction. *See* Voice

Education and the Significance of Life, 32
"Effectiveness of Non-Directive Teaching as a Method of Improving the Writing Ability of College Freshmen, The," 35
Elbow, Peter, 27, 28
Evaluation. *See also* Grading
  and concern for skills, 76–78
  and remedial classes, 74–76
  and self-discovery, 71, 76, 78
  by students, 16–17, 19, 23, 70–96
  by teacher, 22–23, 35, 41, 44–45, 80
  informal, 80, 83
  instruments for, 70, 72, 73, 74, 80, 82–83, 87, 89
  interpretation of, 72–73
  of skills, 82–84
  philosophy of, 69–70, 71, 80–82
Examinations, student-designed, 32–34, 91–95

Failure, student, 13, 50–51, 76, 95–96
"Fascination of What's Difficult, The," 12
Fisher, Lester, 38
Ford, Bob Wayne, 9
Form in writing, 7, 11, 25, 28, 60, 62, 64–65, 107–110, 118n
Fries, Charles, 41

Garrison, Roger, 29, 38
Gibson, Walker, 19
Glatthorn, Allan, 30, 31
González, LaVerne, 9
Grading, 22–23, 29, 83, 84–90. *See also* Evaluation
  and student expectations, 85–86
  determined by students, 85
  determined by teacher, 85, 86–87
Grammar, study of, 10–11, 41. *See also* Diagnostic assignments; Mechanics; Skills improvement

Holt Guide to English, The, 14

Individualist theory, 25–26. *See also* Rhetoric
Individualization. *See* Interview method

Interview method, 15, 38–45
advantages of, 28, 44–45, 102–103
and paper evaluation, 40–41
and study of grammar, 41
evaluation of, 72
use of, with other methods, 38
Invention. *See also* Form in writing; Thesis statements; Topics; Writing process
group, 17, 20–22, 30–31, 64
and teaching, 14, 19–20, 26, 118n
Irmscher, William F., 14

Journal-keeping, 62

Kelley, Lou, 34
Krishnamurti, Jiddu, 32
Kytle, Ray, 51

Lederman, Marie Jean, 10
Literature
and teaching of composition, 28, 35, 36–37, 63–65, 110
and values, 64
Laboratory, writing, 7, 11, 19, 31–32, 47, 64, 68. *See also* Writing process
and evaluation, 70
benefits of, 111–113
cheating in, 111
use of dialectial method in, 4
Lloyd-Jones, Richard, 10

Macrorie, Ken, 25, 26, 27, 28, 34, 73
Maranda, Pierre, 57
Mechanics, 66–68, 100–102, 106. *See also* Diagnostic assignments; Grammar; Skills improvement
relation of, to prewriting, 99
formal training in, 10–11
Metaphysics, 4
Milic, Louis T., 25
Mimetic method, 7, 11, 25, 42–43, 81
Mythology, 57

Organic theory, 25–28
of student as artist, 27
of teacher as artist, 27

Paper evaluation form, 89. *See also* Evaluation; Grading
Paragraph development, 42–43, 53
"Parts of Speech and Punctuation," 20
Peer criticism, 72–74, 76, 79, 84, 88, 90–91, 102–104
Perrin, Carl, 9
Persona, 4, 19, 26. *See also* Voice
Pirsig, Robert, 71, 80, 81, 82
Pike, Kenneth, 4, 5
Plato, 3, 4, 5
Postal, Paul, 41
Prewriting. *See* Invention: Small groups; Writing process
Punctuation. *See* Diagnostic assignments; Grammar; Mechanics; Skills improvement
Putz, Joan, 35

Revision of papers, 13, 87, 97–107
Rhetoric. *See also* Argumentation
teaching of, 2, 9–11, 14–24, 25–28
textbooks, 14, 15–16, 42–44
theories of, 3–5, 14, 15
use of arguments in, 4
Rhetoric, 4
Rhetoric: Discovery and Change, 4
Rubinstein, Leonard, 9, 12

Schoer, Lowell, 10
Self-evaluation. *See* Evaluation; Grading
Self-evaluation form, 87
Sentence structure, teaching of, 12
Skills improvement. *See also* Diagnostic assignments; Grammar; Mechanics
and evaluation, 90
and testing, 83–84
assignments for 39–40, 68
Small groups, 15, 29–38
advantages of, 28, 29, 79–80, 102–103, 112
extension of, 56
problems with, 16–17, 82
use of, with other methods, 31–32, 35, 65–66
Socrates, 3, 5
Spelling. *See* Diagnostic assignments; Mechanics; Skills improvement
Stein, Gertrude, 20
Student editors. *See* Peer criticism
Style, teaching of, 11–12, 97–110

Team-learning, teacher, 2–3, 14
Telling Writing, 25, 27
Thesis statements, 5–6, 51, 53–55, 60, 104–107. *See also* Topic sentences; Topics
Topic sentences, 62–63
Topics, 4. *See also* Invention

and literature, 64–65
control of, 54–55, 98–100, 108
student invention of, 20–22, 30–32
teacher assignment of, 35–37
Torvik, Sloveig, 52

Values
clarification of, 7, 32, 57, 61–62, 95–96
teacher concern for, 7
Voice, 4, 19, 25, 30, 57, 100–104, 109–110. *See also* Persona
Vulnerable Teacher, A, 25, 27

Wolf, H. R., 35
Writing. *See also* Evaluation; Rhetoric; Writing process
as an experiment, 23
as part of process, 97–110
student attitudes toward, 2, 35, 48–51
Writing process. *See also* Evaluation; Invention; Laboratory, writing; Writing and self-discovery, 19, 30, 91
as teaching method, 8, 11, 14, 26
control of, 4
definition of, 6
inductive approach to, 5–8, 12, 64
need for options in, 2–3, 20, 26, 32, 51
parts of, 3, 8, 18, 34, 61
risks in, 13, 26–27
teacher training in, 1–3, 6–7, 14–24
use of analogies in, 46, 51–55, 63
Writing without Teachers, 27

Yeats, W. B., 12, 13, 23
Young, Richard, 4, 5

Zen and the Art of Motorcycle Maintenance, 80

Authors

Carol Feiser Laque

Ms. Laque received her doctorate in Education from the University of Cincinnati and is Assistant Professor of English at Raymond Walters General and Technical College, a campus of the University of Cincinnati. She has taught English at the high school level and currently teaches freshman composition. In addition to her research and teaching activities, she has had one volume of her poetry published and is preparing a second.

Phyllis A. Sherwood

Ms. Sherwood received her doctorate in Education from the University of Cincinnati and is Associate Professor of English at Raymond Walters College. Her present teaching duties include both literature and composition courses; she has also taught English in high school. She has conducted several workshops in various parts of the country on the laboratory approach to writing, most recently at Stanford University.